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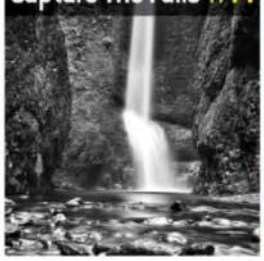

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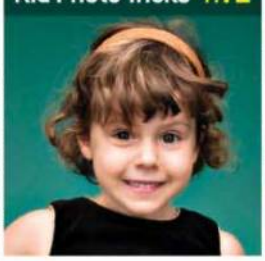

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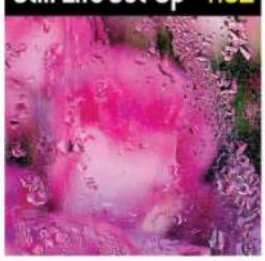

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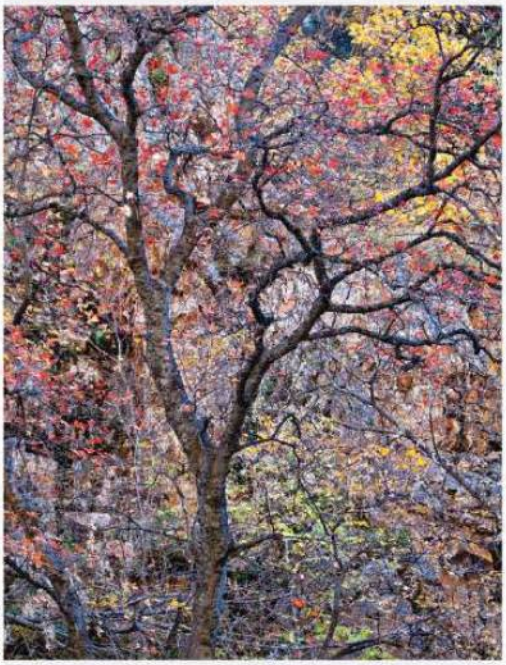

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TONY CORDOZA (CAMERA)

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BONNIER WILL DONATE 10 CENTS TOWARDS THE GULF CLEANUP EFFORTS for each copy of selected issues of American Photo, Boating, Destination Weddings and Honeymoons, Outdoor Life, Parenting, Popular Photography, Sound+Vision, Popular Science, Saveur, Science Illustrated, Transworld Surf, and Wakeboarding sold at the newsstand, up to a total contribution of $10,000.

NEWSSTAND COVER: TONY CORDOZA (PENTAX); AUGUST BRADLEY (WOMAN); DARREN WHITE (WATERFALL); STOMPING GROUND PHOTOGRAPHY (CHILD); JAMES HAGUE (ROSES); PETER KOLONIA (PANASONIC); SUBSCRIBER COVER: BRETT COHEN. THIS PAGE: BEN HATTENBACH (NORTHERN LIGHTS); CAMERAS COURTESY OF MANUFACTURERS.

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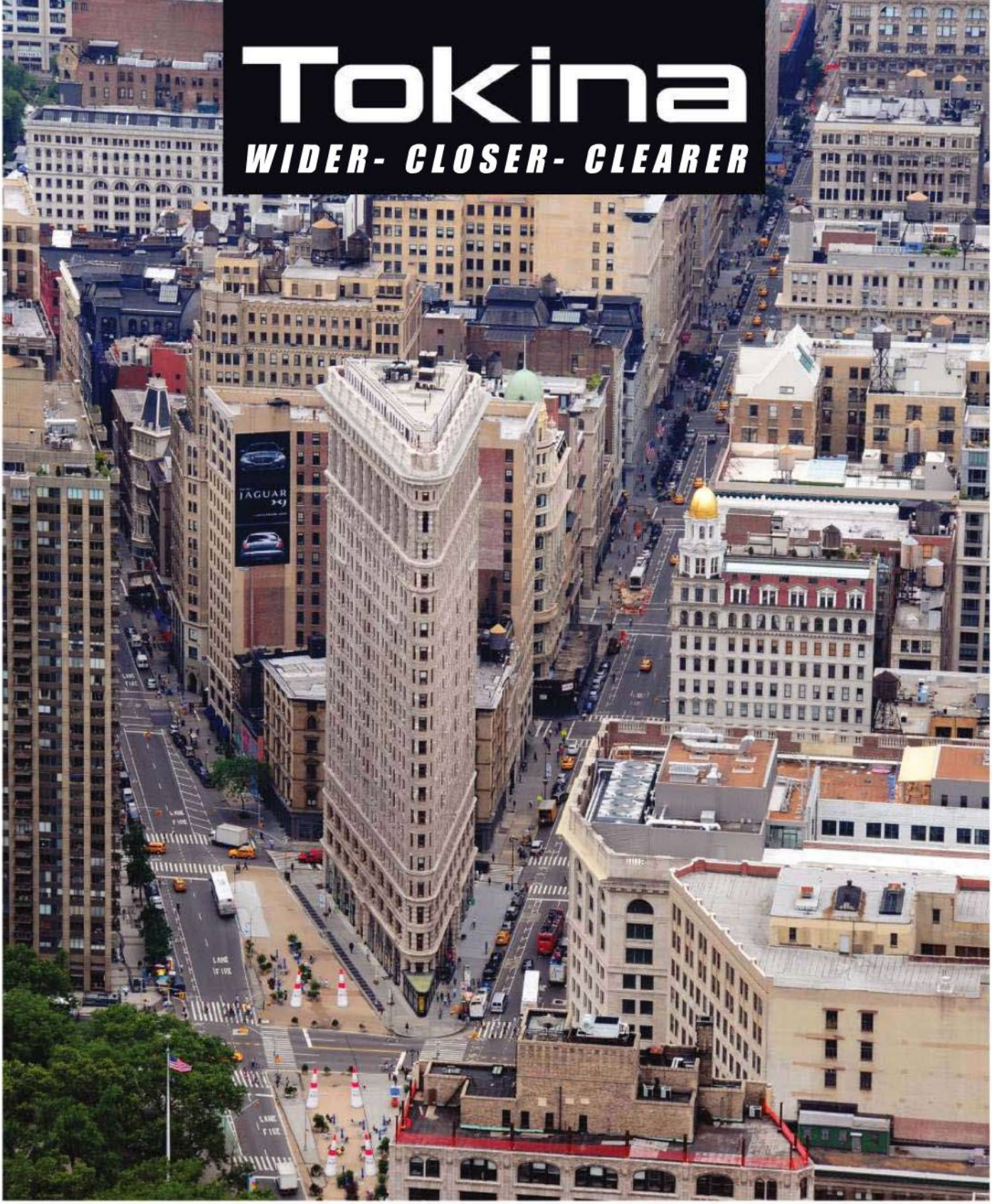

AF 16.5-135mm f/3.5-5.6

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Photograph by: *Brett Kennedy*
Taken with Nikon D300 and Tokina AT-X 16.5-135mm DX lens

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Fast starters

I have gotten a lot of e-mail lately from teenagers seeking advice on how they can become professional photographers. Kids like Gerick Moore, a 14-year-old from western Montana, who caught the photo bug recently and wants to make money at it—now. How can he get started? So I asked a couple of experts.

"There are more opportunities than ever for people to make money with their cameras," says Chuck Delaney, dean of the New York Institute of Photography, the 100-year-old distance-learning school whose most popular program is its Complete Course in Professional Photography. "Young people, as the world becomes ever more youth-oriented, have a viewpoint that they can capture with more authenticity than the average Generation Xer."

He recommends that anyone starting out read Rohn Engh's book *Sell & Re-sell Your Photos*, then, "check stock photo agencies, find out what they're looking for, and try to convey it with a fresh point of view—which should be easy for teenagers." Kids with a documentary bent should start local, photographing day-to-day life in their own communities.

Donald Miralle has the kind of career any photographer, but particularly budding sports shooters, might want to emulate. Based in San Diego, he's won numerous awards, covered the Olympics, Super Bowl, World Series, and Indianapolis 500, and shot for the likes of *Newsweek*, *Sports Illustrated*, GQ, The Discovery Channel, Nike, Visa, and Toyota. "My advice to young adults and students who are looking to start their careers is, don't put all your eggs in one basket, and don't think you'll hit the jackpot immediately—if ever!" he says.

Miralle likens a photo portfolio to an investment portfolio: It should be well diversified, with a mix of different types of photography. But, he says, "Maintaining a consistent style is just as important. Stay true to your art, and don't dive in worrying about making a lot of money." He recommends shooting for yourself as you build your book, your style, and your stock of photos (keep copyright to your images), as the foundation of a business and career.

Reach out to more experienced shooters. "Don't be afraid to assist—the best photography lessons are learned under a seasoned photographer with real-world experience," Miralle says. "Finally, take calculated risks every now and then, and you'll find yourself surprised with some of your best work."

That's advice any photographer, not just teenagers, can learn from.

Miriam Leuchter

NEWSSTAND The rugged, weathersealed Pentax K-7 and the ultrawide Sigma 10–20mm f/4–5.6 EX DC are two of our top buys of the year (page 63). Photo by Tony Cordoza (other credits, page 4). **SUBSCRIBER** Feast your eyes on this month's Your Best Shot First Place winner Brett Cohen's full Tuscan landscape on page 34.

POPULAR PHOTOGRAPHY

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PETER KOLONIA

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NIKON'S WIDE NEW ZOOM Where better to field-test the Nikon AF-S 16–35mm f/4G ED VR than the Rose Reading Room of the New York Public Library? No tripods allowed, so Senior Editor Peter Kolonia shot handheld. No one heard the near-silent AF motor. And the room's 52-foot ceiling and 78-foot width easily fit in the frame. Shot on the Nikon D3S, 1/30 sec at f/5.6, ISO 800. See our full test on page 84.

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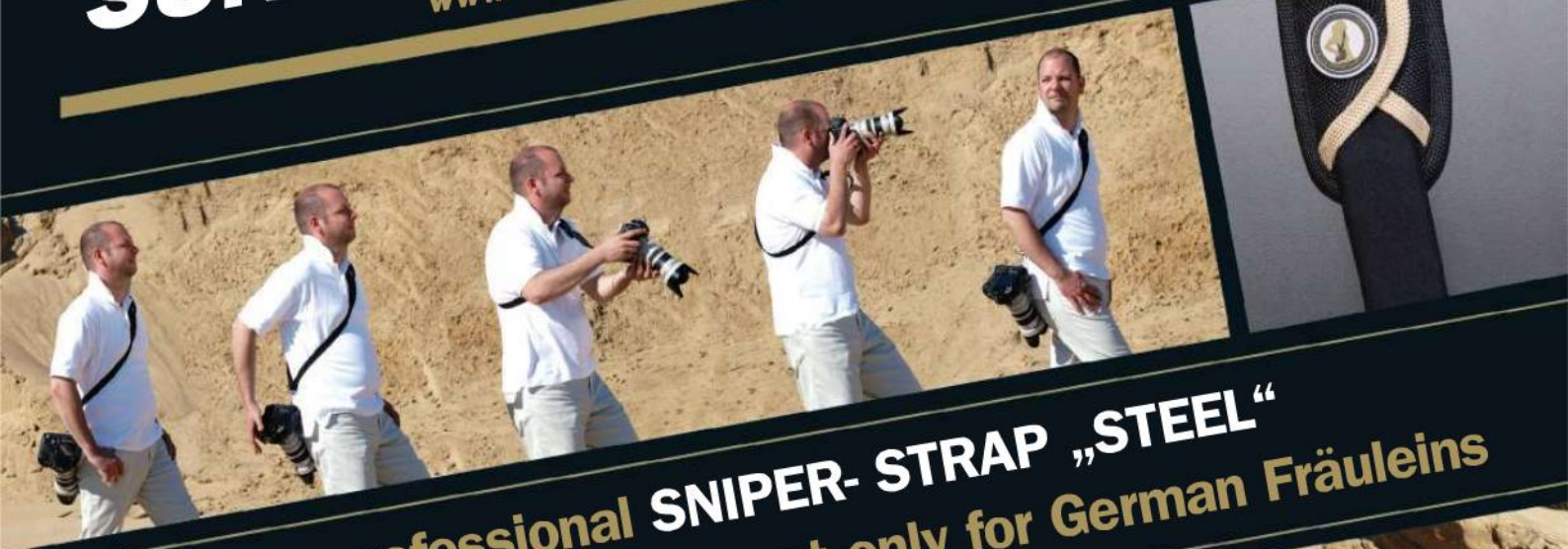

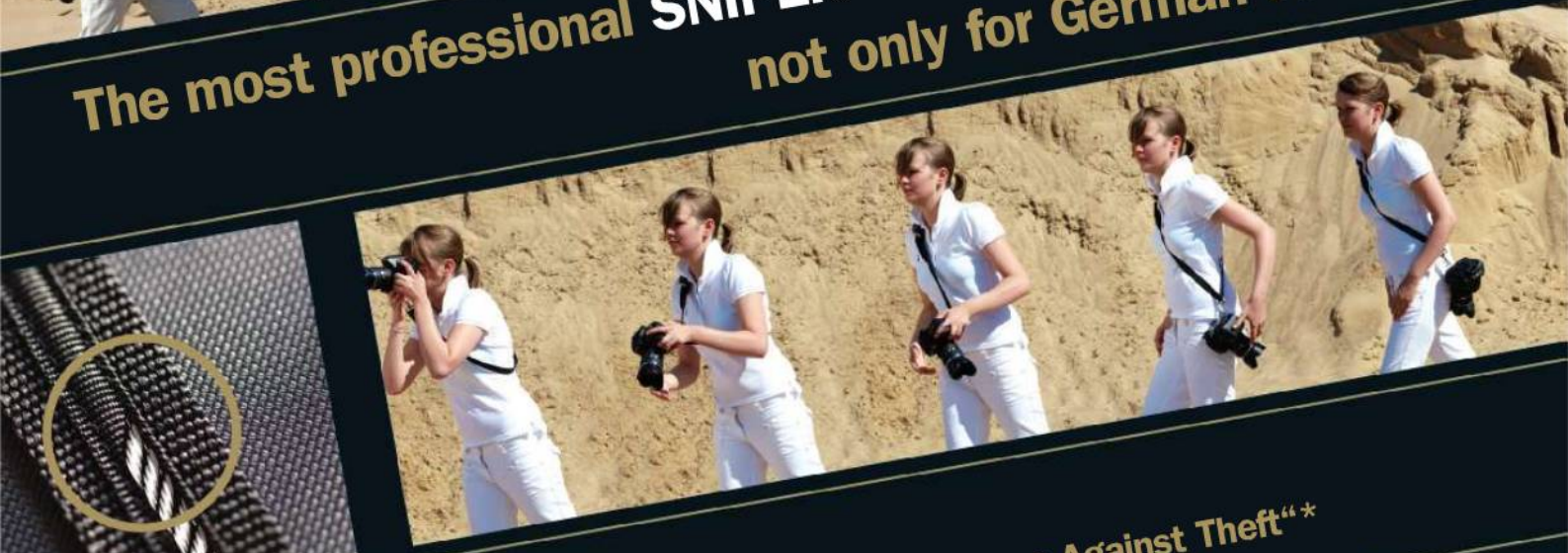

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NEXT

THE HOTTEST NEW STUFF AND THE TECHNOLOGY TRENDS BEHIND IT

THIS SUPER-SLIM COMPACT SHOOTS IN 3D 12

HOT-SHOE FLASHES, FROM BASIC TO BOFFO 16

THE UNIQUE FOVEON X3 SENSOR RETURNS 18

WE WANT THIS

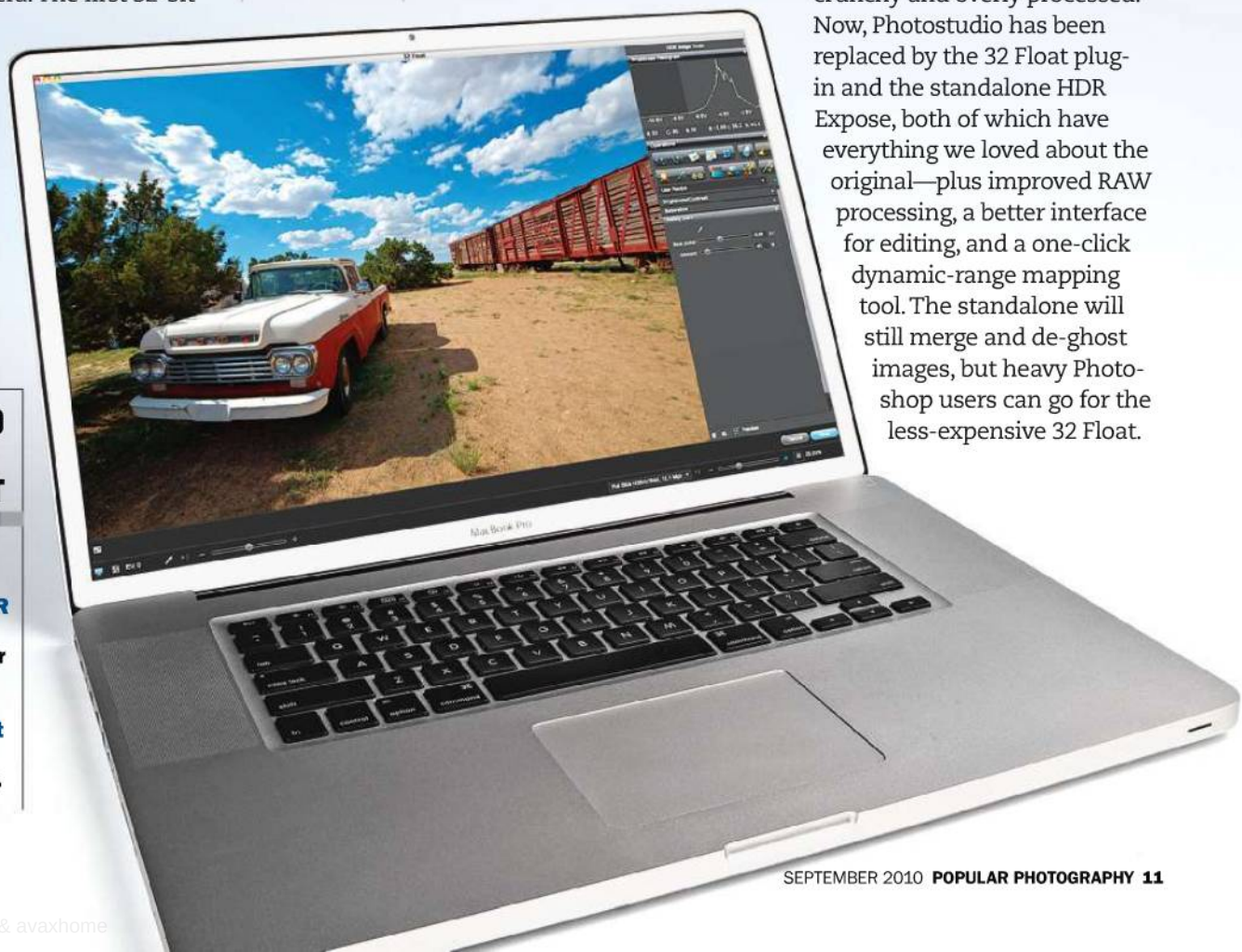
HDR FOR REAL

Our favorite HDR-creation tool gets an upgrade and new life as a Photoshop plug-in

HDR IMAGING promises to create pictures with a dynamic range more like what the eye sees; when you merge multiple shots together, you get 32-bit files with far more editing potential than what normally comes out of your camera. The first 32-bit color editing plug-in for Adobe Photoshop, Unified Color's 32 Float lets you make extensive, powerful edits to those 32-bit high-dynamic-range files without leaving Photoshop. 32 Float combines the power of Photoshop's excellent Photomerge with Unified Color's HDR tools.

When we reviewed Unified Color's HDR Photostudio 2 (April 2010), we loved that it let us create beautiful, realistic-looking HDR images that didn't look crunchy and overly processed. Now, Photostudio has been replaced by the 32 Float plug-in and the standalone HDR Expose, both of which have everything we loved about the original—plus improved RAW processing, a better interface for editing, and a one-click dynamic-range mapping tool. The standalone will still merge and de-ghost images, but heavy Photoshop users can go for the less-expensive 32 Float.

Shown here on an Apple MacBook Pro, 32 Float also works on PCs.



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JOHN OMVIK (CAR); PETER KOLONIA (MACBOOK)

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NEXT * JUST OUT

SONY'S SLIM CAM

The new TX9 is loaded with features that even DSLRs don't have

FROGGIE/FOTOLIA.COM (LCD)

SONY'S T- AND TX-SERIES Cyber-shot compacts were among the first slim, in-demand, glamour cams. Now comes a new flagship, the 12.2MP Cyber-shot TX9.

With a huge 3.5-inch touchscreen LCD on the back, you'll have access to all the new shooting modes, and there are lots of them. Building on Sony's Sweep Panorama mode (the one that lets you slowly rotate the camera to shoot and stitch together a big pano automatically), there's a new 3D mode that lets you shoot 3D images that can be played on compatible TVs. No 3D display? Try Sweep Multi-Angle mode and see a simulated 3D picture on the camera's LCD. There's also in-the-camera HDR and a Background Defocus mode for faux-shallow depth of field. Sony added a Soft Skin feature, too, but we think it can make your subjects look kind of creepy.

The 0.7-inch-thick TX9 has a 4X zoom lens, and records 1080i HD video in the AVCHD format.

Sony Cyber-shot DSC TX9
$400, street
www.sonystyle.com

PRINT WITHOUT A PC

HP's all-in-one connects directly to your devices

WE DO SO much computing without computers that it gets annoying to turn one on just to make a quick print of a photo you've shot with a cellphone or to print an airline ticket you've bought through an iPad app.

HP's new Photosmart Premium e-All-in-One printer (and scanner and copier) solves this problem by providing multiple ways to print without a computer at all. The printer has its own unique e-mail address, so you can send attached JPEGs, PDFs, Microsoft Office documents, and other files straight to the printer. And if you do turn a computer on, this Wi-Fi printer can print from any machine on your network.

HP Photosmart Premium e-All-in-One
$200, estimated street
www.hp.com

PETER KOLONIA (PRINT)

NEWS FEED

> Gary Fong has come out with a couple of locking devices that should make your camera and gear less easy to steal. One locks over your bag's quick-release clips and the other can secure your camera and tripod to a nearby anchor point.

INSIDE TECH

HP's Apps

The PC-lessness of HP's newest printer goes beyond its just being reachable by e-mail. Its 4.3-inch touchscreen lets you access customizable apps that will let you print your Google Docs or Picasa photos direct from the web. HP is working with Facebook, Reuters, Yahoo, and others to develop apps that will let you print their content, no computer necessary.

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NEXT * JUST OUT

SPEEDY SHOTS

Wicked fast frame rates for both stills and video

IF A NEW Casio camera's not impossibly thin, then it must be impossibly fast, as is the Exilim EX-FH25, which can devour video at up to 1000 frames per second—played back at normal speed, a dropped egg will seem to take about 30 seconds to fall, shatter, and splatter. True, this super slo-mo comes in at an extremely low 64x224-pixel resolution (for about a 1x3-inch image on a computer screen), but the effect is amazing at any size. On the other end of the scale, you can shoot 1280x720 AVI or Motion JPEG HD video at 30 fps, and capture 40 full-res 10MP JPEGs in a single second.

The EX-FH25 shoots RAW, and it leads the current Casio high-speed Exilim lineup with a 20X zoom, 26–520mm (equivalent) f/2.8–4.5. Sensor-shift image stabilization helps keep your shots steady, and you compose using either the electronic viewfinder or 3-inch LCD.

Casio Exilim EX-FH25
$330, street
www.casio.com

READY READER

A smart and flexible card reader

BETWEEN THE CF cards you use for some DSLRs, the SD cards for other DSLRs, ILCs, and compacts, and the microSD cards for smartphones and a growing number of compacts, you're apt to need more than one card reader to handle them. A multicard reader like Lexar's Multi-Card 24-in-1 will prevent you from having to buy separate readers for each. Despite the fact that it accommodates 24 types of cards, the reader uses just five slots. It connects to your PC or Mac using USB 2.0, and collapses to keep out dust and protect the card slots from damage when you're on the road.

Lexar 24-in-1 card reader
$30, list
www.lexar.com

NEWS FEED

>Did your friends take lots of great pictures of your wedding, but you have no idea how to gather them together? Try LensFolder.com, the free site that lets everyone upload their photos from an event to one place.

>American photographer Joel Sternfeld has come out with a new book called *iDubai*. Nearly all were shot inside malls, and each one was taken with his iPhone.

>Having trouble getting your infant to look at the camera? The ShutterBuddy is a black-and-white, checkerboard-patterned square that fits around your lens to get a baby's attention.

>Tiffen's Photo fx Ultra, already popular for modifying photos on the iPhone, has been updated for the iPad, and now includes a Color Correct filter.

New Gear

Lomography Spinner 360°

We love that there's a company still making new film cameras. Lomography, which sells the famous plastic-lensed Holga, has come out with the Spinner 360° ($145, direct; www.lomography.com). Load it with 35mm film, pull the string, and the camera turns on its axis to capture one long panorama. It even exposes the film around the sprocket holes, so when you print your lo-fi masterpiece, you can show off the fact that you really shot it on film.

LATEST OBSESSION

ARTICULATED LCD SCREENS

Many of the cameras we've been testing lately, from Sony's NEX series to the Panasonic Lumix G2 and the Fujifilm FinePix HS10 (see page 80), have screens that tilt, swivel, or do both. We love them! Our shooting has never been more nimble, with the cameras taking us anywhere we can fit the lens. We implore manufacturers: Add these to your highest-level DSLRs, too!

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SIGMA

SD15

THE SIGMA SD15
DIGITAL SINGLE LENS REFLEX CAMERA
WITH FOVEON® FULL COLOR SENSOR

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SIX FLASHES

Which one's for you?

WHETHER YOU need an inexpensive secondary flash to use as a slave or a single unit powerful enough to light a room, independent makers have you covered. Here are six great hot-shoe flashes—pick the one that suits your needs and budget best.

$52 Sunpak FP-38 Providing unusually soft light in a shoe-mount unit, this panel is great for close-ups, especially when used on a stand. It's lightweight and comes with a sync cord for off-camera shooting. The main drawback? It's dim and is only useful for close subjects. No TTL either, but it will operate as a slave.

$65 Phoenix SmartFlash 92C This inexpensive flash is compatible with Canon's E-TTL II system, but not with any other camera brands. Still, it's got an infrared focus-assist beam, a zoom/tilt/swivel head, and can do redeye reduction, rear-curtain and slow-shutter-speed syncing, too.

$90 Vivitar DF-283 Series 1 Want a flash you'll have forever? This well-constructed Vivitar is built to last. It's a good price for a TTL unit that is available for most camera systems, and it has an AF-assist beam, too. Beware, though: Recycle times can take up to 7 seconds, and external power isn't an option.

$139 Nissin Di466 TTL-compatible for some camera systems, this surprisingly lightweight unit boasts flash exposure compensation, variable manual power, an AF-assist beam, fast recycle times with NiMH cells, and even has updateable firmware. Our only gripe? It can tilt, but won't swivel.

$405 Metz Mecablitz 58 AF-1 This serious flash is dedicated to current TTL systems, and has all the extras, including high-speed syncing, an auto-zoom head, wireless firing with built-in optical slave, and a stroboscopic flash. Missing? A terminal for an off-camera cord.

$878 Quantum Qflash Trio QF8 This powerful, pro-level flash has a built-in radio wireless firing system and super-fast recycle times. Add a full line of accessory reflectors and diffusers, too. For long nights of shooting, its separate battery packs will keep you popping. It is, of course, pricey and bulky.

NEWS FEED

>For covert shooting, try Swann's DVR-410 RemoteCam. It looks like the remote that unlocks your car, but it shoots stills and video.

>Nikon's president, Makoto Kimura, said in a recent interview with Bloomberg that it will soon introduce a "new concept" mirrorless camera that will have enhanced video. Nikon ILC? We can't wait.

>DxO has expanded its DxO Mark rating system to lenses. To judge their performance in sharpness, distortion, and more, DxO analyzes RAW data from cameras. The company hopes to have more than 100 lenses rated, using every lens/camera combination, by the end of 2010.

TOOLBOX

TV READY

Apple's latest Mac mini is a real home-theater machine

THERE ARE many good reasons to consider hooking a Wi-Fi-enabled computer to your TV, and Apple's latest Mac mini (from $700; www.apple.com) may be one of the best yet. Its new HDMI port allows it to connect to your HDTV, and its NVIDIA GeForce graphics processor lets you use it as a gaming system as well as a photo and video hub. Use iTunes sharing to play videos and music from any PC or Mac in the house, and show photos straight from the built-in SD card slot on the back. The Mini is compact, and Apple says it's more energy efficient than any other desktop. Plus, there's no loud fan to disturb you during a movie.

77%

of photo enthusiasts consider themselves advanced or proficient photographers.

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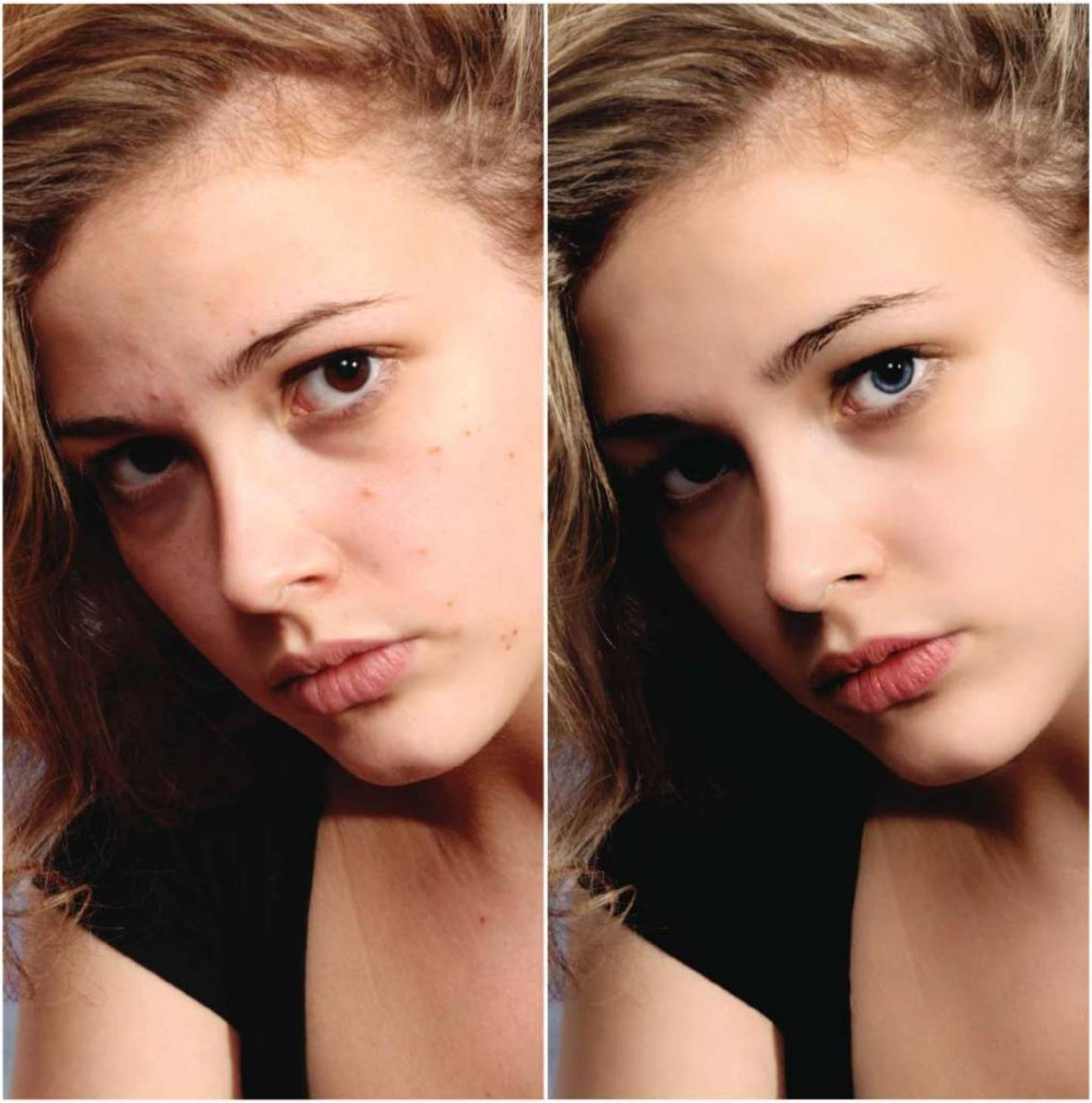

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AFTER MORE THAN a year and a half of anticipation, Sigma's new SD15 ($989, street, body only) DSLR has hit the market. And, though the 14MP Foveon X3 sensor (made up of three layers each of 4.67MP) is basically the same as the one in the SD14, that doesn't mean Sigma hasn't been busy updating its contribution to the world of DSLR imaging.

For example, it has upgraded to the newer True II processor (also used in Sigma's DP2 compact), and added an analog front end to amplify the signal coming off of the sensor. If you were irked by the SD14's anemic buffer, you'll like the SD15's additional RAM, which, Sigma says, will let you shoot up to 21 RAW images at 3 frames per second in a burst instead of the meager 6 frames that the SD14 allowed.

Of all the changes Sigma made with the SD15, the larger buffer will probably make the biggest difference to the shooting experience.

The LCD steps up to 3 inches from 2.5, and its resolution was boosted to 460,000 pixels. Metering has been upgraded to a new 77-segment pattern, while sensitivity has been pushed one stop further to a top of ISO 3200.

Sigma has also upgraded its Photo Pro software, now in its fourth generation, with new noise-reduction sliders that allow you to select the amount of suppression applied at ISO 400 and above. And it has streamlined the code in the program and added support for multithreading in hopes of speeding up your processing times.

As always, with Sigma, this DSLR is aimed at a specific subset of shooters, those who appreciate the unique qualities of the Foveon sensor—which captures image data using separate layers for each of the red, green, and blue portions of the color spectrum—and who also tend to swear by it. (In fact, Foveon devotees have as much zeal for the sensor as Grateful Dead fans have for the band.)

In our test of the SD14, we found that the 14MP Foveon X3 sensor delivered about the same real-world resolving power as an 8MP CMOS sensor would and that white balance, especially at high ISOs, tended to vary more than usual. Foveon sensors have also been notoriously intolerant of overexposure, sometimes delivering blown highlights that are garishly harsh white blotches.

We look forward to seeing how Sigma's upgrades to the SD15 affect its performance when we run it through the rigors of the Popular Photography Test Lab, but even more so, we eagerly await the experience of using it in the field. *—Philip Ryan*

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Our action-packed itinerary kicks off at sunset at Hurricane Point, a prime vista locale along Big Sur. We'll continue following the light the next morning as we travel to Point Lobos State Natural Reserve for a session at sunrise. It won't take long for you to see why this spot is hailed "the greatest meeting of land and water in the world."

Venturing slightly inland, we'll stop by the historic Carmel Mission, one of California's most beautiful in a long chain of missions along the central coast. Get a lensful of this centuries-old architectural treasure, and then step down to the coastal town of Carmel-by-the-Sea for an opportunity to blend both city and ocean in your shots.

At Soberanes Point in Garrapata State Park, an excellent vantage position along Big Sur, use the evening light to your advantage as you fill your frame with the surrounding jagged coastline, sandy shores and grassy hillsides. Patience and luck may even result in a chance photo of the harbor seals and otter that dot the nearby waters. The following morning, the quaint fishing town of Moss Landing will bring more wildlife into view, from playful sea lions to roosting pelicans.

For a dramatic medley of man-made architecture and natural beauty, turn your lens no further than Bixby Bridge, one of the world's ten highest single-span bridges. Traveling on to Julia Pfeiffer State Park, you'll want to tilt your lens skyward toward the towering redwood, tan oaks, madrone, and chaparral trees, as well as the nearby 80-foot waterfall.

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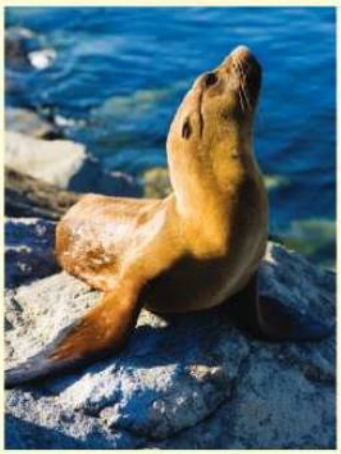
There is no question of the sheer breathtaking beauty of the sights you'll capture on this trek to Coastal California. Sign up today!



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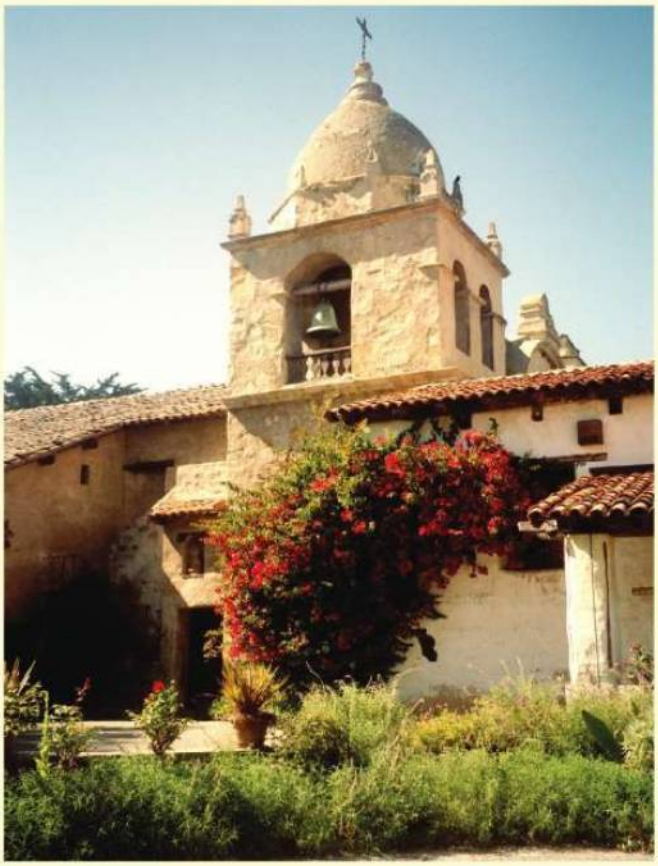

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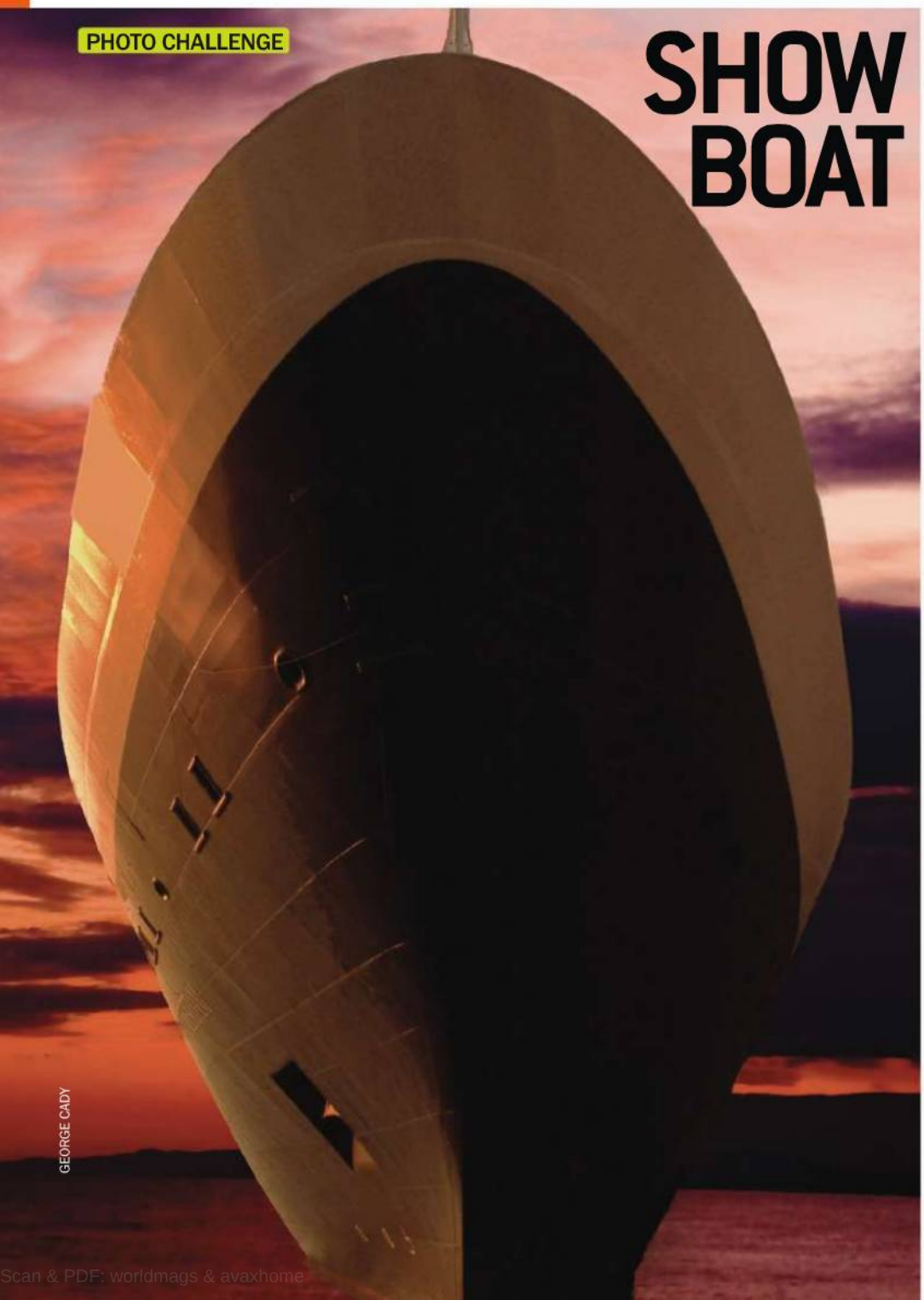

GEORGE CADY

A vintage-inspired photo shows off a ship's shape

GEORGE CADY has always been fond of travel posters from the '20s. "There were some great Art Deco posters that featured cruise ships," says the retired computer scientist, 68. And they inspired him to shoot this winner of our June 2010 Photo Challenge.

Cady and his wife, who live in Brookings, OR, had been touring Greece and Turkey. "After visiting the Roman ruins at Ephesus, we returned to the harbor in Kusadasi to reboard our boat," he says. With a bit of time before boarding, the couple wandered the dock. "We passed this cruise ship and noticed how much, at sunset, it looked like an old travel poster."

He mounted his Konica Minolta Dimage A200 on his mini tripod to shoot from below. With the sun setting out on the water, he exposed twice—once for detail in the ship, and once for the sky.

Later, Cady combined the two exposures in Adobe Photoshop Elements, then edited out a distracting rope that threw off the symmetry. The result: a winning take on a classic picture.

—Lori Fredrickson

NEXT PHOTO CHALLENGE

Guy Tal got gorgeous photos of nature with his compact camera (page 58). Now you try: Use a compact for a great nature photo, and you could win $100. Read the rules at PopPhoto.com/PhotoChallenge.

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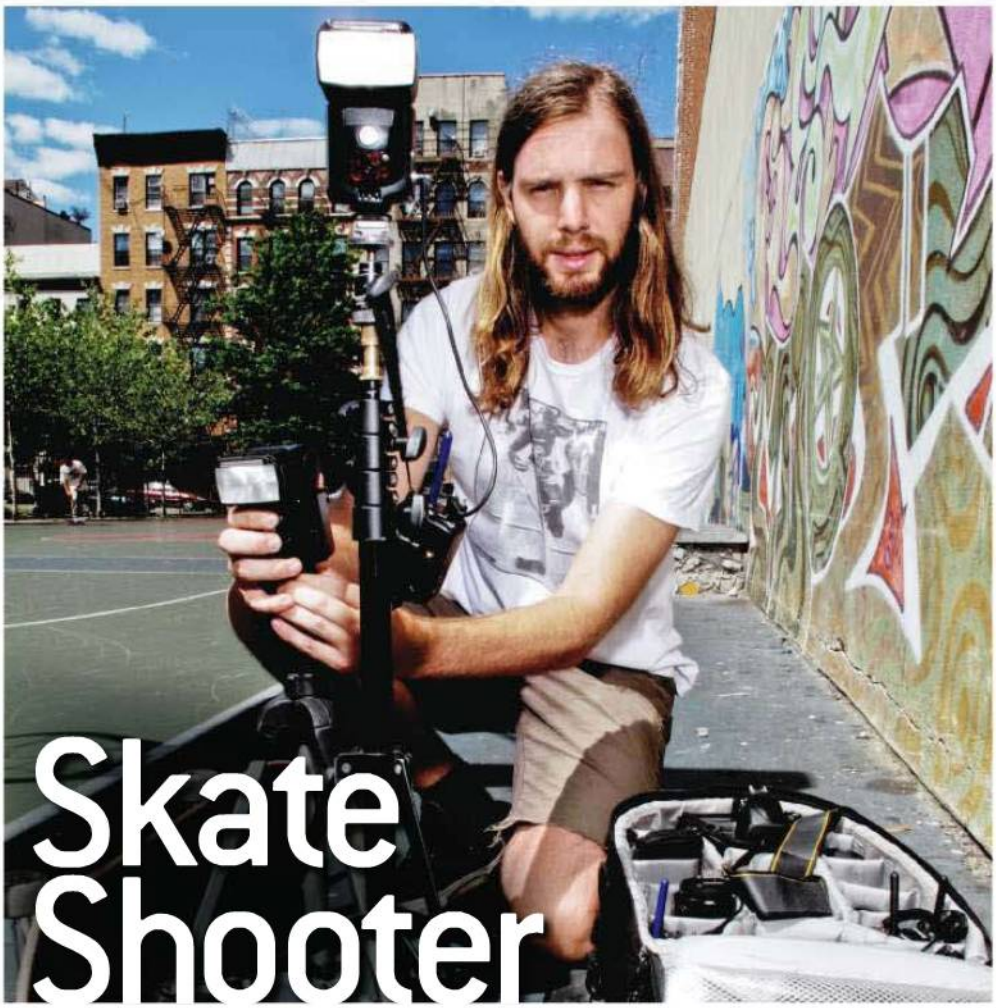

Skate Shooter

Jonathan Mehring travels the world of skateboarding

You make a living this way?
It's my bread and butter. I'm a freelance photographer for *Skateboarder*. I also do some work for foreign skate magazines and music photography of friends' bands. I shot the South By Southwest festival for the AP this year, and I do some skate-related advertising work for brands like Converse, Nike, and Red Bull.

Are you a skater, too?
I started in 6th grade, so I've been doing it for about 20 years.

You use a lot of high-contrast black-and-white and fisheye lens distortion. How come?
Higher contrast and black-and-white are my personal style for some photos, while fisheye is pretty universal for this kind of action. There are also some rules. For example, you can always tell if a skateboarding photographer shot an image—other people chop off the ground or don't get enough of where the skater is coming from and going to land, which shows how difficult the trick is.

What gear do you shoot with?
I use a Nikon D3 and FE2. For lenses, I use a 16mm fisheye for tricks, 24–70mm and 80–200mm Nikon zooms, and a few prime lenses like a 50mm and a 28mm. I leave the big ones at home when I travel. I use two or three Nikon flashes on stands for most shots, but size is a huge issue since we usually skate from spot to spot in each city and I have to carry all my gear in a backpack on my board.

KAREEM BLACK (2)

Brooklyn-based Mehring (mehringphoto.com), 32, started selling his photos in college. Check out his gallery at Pop Photo.com.

How do you find locations?
I try to stay away from skate parks, because they aren't always aesthetically pleasing. Also, street skating leaves a lot more to the individual's creativity. I produce a lot of my own trips, like a recent one to several cities along the Amazon, where we spent a week traveling on a riverboat. Local skaters show us good spots, or we drive or skate around looking for a good spot to do a trick—you edit as you scout. For many small spots the fisheye is useful, because you can use it to make the space look a lot bigger than it actually is.

What are the other challenges?
The sun and motion blur are big problems. You have to know your flash duration, and you often have to pan with the skater. You can't bracket—you have to nail it every time because if the guy lands a dangerous trick, you can't always ask them to do it again. The trick has to look legitimate in the photo.

What's next for you?
I've gotten interested in photojournalism in the past few years. I've been shooting the tricks for so long that it doesn't challenge me as much, but the photojournalistic side does, and that's what inspires me to travel. I also like introducing places that the skater community hasn't seen—like Siberia.

—Interview by Kathleen Davis

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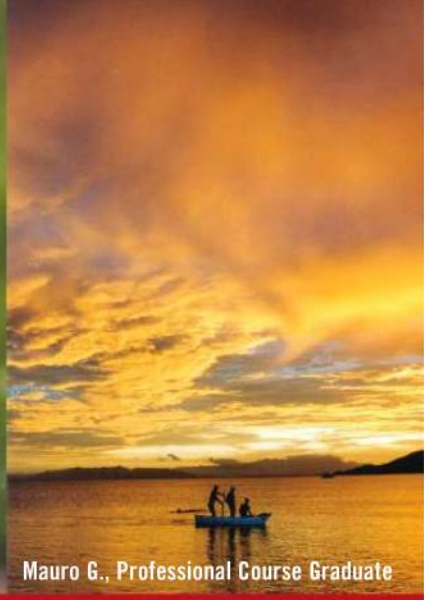
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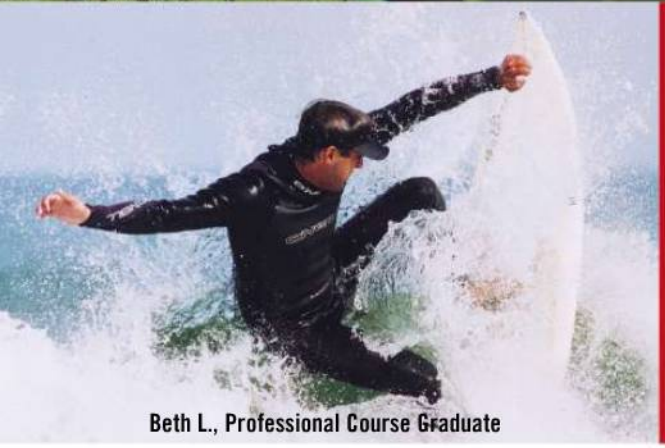
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Bridge Work

Documenting a city in flux

PLENTY OF PEOPLE take pretty pictures of New York City's bridges, but that's not what 32-year-old pro photographer Jonathan Smith set out to do. "I wanted to really look at how city bridges and the city interact," he says. "And I wanted to create a historical document."

This is why in his series "The Bridge Project" he often downplays the bridges themselves in compositions. Each is but one contextual element of cityscapes taken in all five boroughs.

Born in the U.K. and based in New York for the past 10 years, Smith first became interested in capturing the changing city while assisting friend and mentor Joel Meyerowitz, whose large-scale photographs of hidden pockets of New York City's wild landscapes inspired him to look at his adopted home in a new way. "I began to realize that, though the city has so many bridges, there isn't really an all-encompassing photo archive," Smith says.

He started with a large, detailed map, on which he charted routes to bridges in the city. He was surprised to find out just how many there are—including old aqueducts and footbridges, they total over 2,000. Then he hopped on his bike

JONATHAN SMITH, COURTESY OF RICK WESTER FINE ART, NEW YORK (6)

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and began exploring, from the upper Bronx to the outer edge of Queens, with a tripod and his old Pentax 6x7 film camera in tow.

From the beginning he had trouble finding vantage points for shooting. "A lot of places were fenced off," he says, "so I'd have to walk around until I found gaps between them big enough to fit my lens through." That is, big enough for a 75mm fixed tilt-shift, which he used to control distortion.

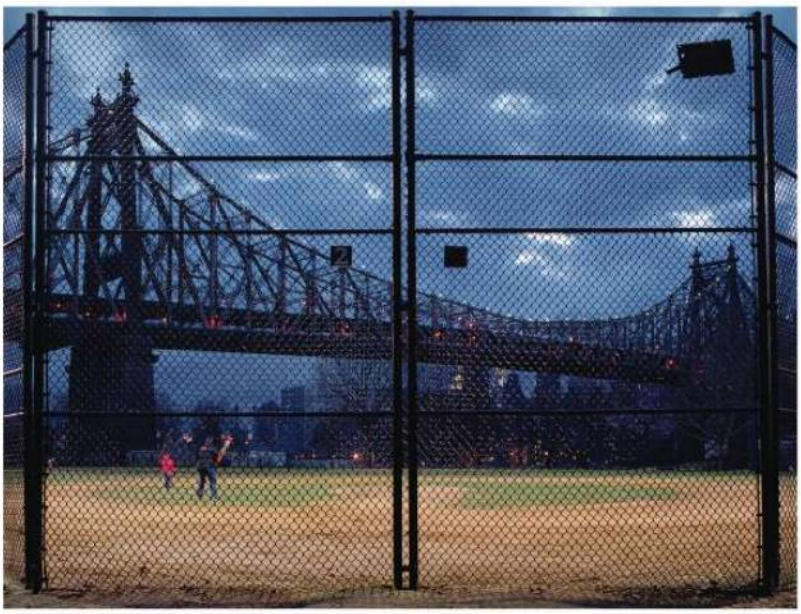
And he also had difficulty getting a clear view of most bridges. But this obstacle gave his project focus. "Everything being in the way all the time is what New York City is," he says. "And things are constantly being built up and knocked down. It made me conscious of what around the bridges might not be here tomorrow."

That is how he found himself concentrating most on the interesting places he discovered in search of bridges, such as a topiary garden in Queens and the empty stretches of Roosevelt Island near the Ward's Island Bridge footbridge.

His final series, which is now represented by a New York gallery, includes more than 100 bridges. And he's learned a lot about his habitat. "Working on this made me visit places I never would have gone to, see things I never expected," he says, "and realize, 'Wow, this is New York City, as well.'" —*Lori Fredrickson*

JOEL MEYEROWITZ

Jonathan Smith, 32, has been photographing NYC bridges since 2004. See them at www.jonathansmithphotography.com.



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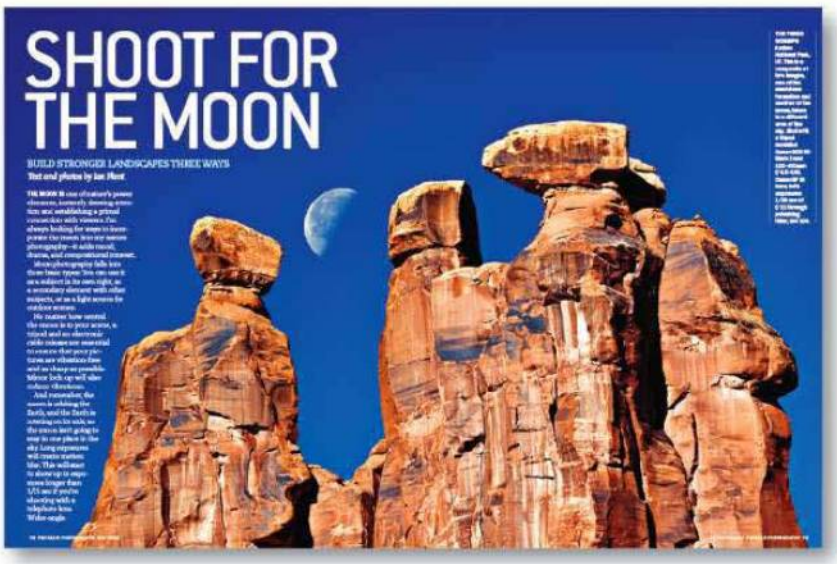

IAN PLANT

Moon Shots

I enjoyed Ian Plant's "Shoot For The Moon" story in the July 2010 issue. I've "planted" a moon in several shots over the years, but nothing beats being in the right place at the right time.

Jack McAward
Via e-mail

I AM A YOUNG aspiring photographer, just 16. I've been reading your magazine for almost two years, and although I don't have the money to attempt many of the projects you describe, every time I think about quitting photography, I pick up this magazine and am immediately inspired to go out in the field and shoot more. I hope to one day become one of the great photographers that you often profile. I can't express my joy for having something that can teach me so much and keep me inspired from day to day. I must thank you for all that you have done for me and what I want to do in my life.

Makena Allaire
Austin, TX

I REALLY MISS the double Time Exposures going into photo history 25 and 50 years. I have been a subscriber since the '50s and that is always my first stop in the new issue, remembering the technology, cameras, and professional hints from your authors. But I continue to enjoy the book!

Duane Franceschi
Tallahassee, FL

ED WRIGHT, in the August letters, voices the opinion that Pop Photo needs to get rid of the articles about using Photoshop to edit a "mediocre shot." He points out the need to "shoot it right the first time around." I only wish I was as perfect as Ed is. Unfortunately, as an advanced amateur, I still make some mistakes. I don't always get the white balance just right, and I fumble the exposure on occasion.

The advent of digital has allowed amateurs to produce some remarkable images because we can correct some of our errors. With experience and practice, the

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amount of work I now do in Photoshop and Lightroom is much less than it was a few years ago.

Using Ed's reasoning, great photographers such as Ansel Adams probably don't make the grade. Adams spent countless hours in the darkroom dodging, burning and playing with his chemicals until he got the results he was looking for. Isn't that what many of us do using the digital darkroom available to us now?

Lee Scoggins
Raleigh, NC

IN THE AUGUST letters, G. Holusha dismissed your suggestion to modify digital cameras to shoot infrared images and suggests film as the most efficient means to shoot IR. Prior to making such declarations, it would have helped him to search for 35mm color IR film, whose last manufacturer, Kodak, stopped producing it in 2007. The scarce boxes of it remaining are long past their suggested use date, which for IR film actually means something. While b&w IR film is available from several vendors, the magic of color IR can only be replicated these days by the method you suggested.

Pop Photo is a great magazine. The revamp took me off guard with the format changes, but I like it a lot, and the new diagrams of shooting setups and deeper dives into topics in general are all excellent. Pop Photo comes up with fresh ideas each time, and I just signed on for several more years.

Jim Kiefer
St. Louis, MO

I'VE RECENTLY GOTTEN into DSLR photography and am blown away by all there is to learn. Your magazine is brilliant and has inspired new ideas and desires for better equipment and how to use it.

Byron Chan
Toronto, Canada

POPULAR PHOTOGRAPHY

HOW TO CONTACT US
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Dueling Stabilization

Q In your June Tech Support, a reader asked about upgrading a lens for his Pentax K10D. You recommended a Sigma with optical stabilization over the nonstabilized model, even though the older lens performed better in many measures. Isn't putting a stabilized lens on a stabilized body counterproductive? Is there any real advantage?

Harvey B. Steinberg
Rockville, MD

A *In this case, the Sigma 17–70mm f/2.8–4 DC OS macro's stabilization performed very well in our tests, with an average handholding gain of 2 to 4 stops. The Pentax K10D's sensor-shift stabilization got average gains of 1 to 2.5 stops. And we'll take 2–4 stops over 1–2.5 stops any day. But take care to use just one type of IS, not both—in our experiments, engaging both systems simultaneously cancels them both out, for images no sharper than with an unstabilized lens.*

Q **NEGATIVE EXPERIENCE**

I shoot print film, and I used to mail my film to Dale Laboratories in Florida, where they would provide prints and, if desired, slides made from those negatives. They no longer offer the service of making slides directly from the negative film, and I'd like to have slides of my best wildlife and nature images—I put on slideshows for a senior photography group. Could you tell me a source for this service?

Marvin J. Sheffield
Pacific Grove, CA

TIP FROM A READER

My Nikon D300 and other higher-end Nikons require you to purchase an expensive, cumbersome wired remote instead of the wonderful little $20 wireless remote you can get for consumer-level Nikons. To make the wired remote less of a nuisance, Velcro it to a leg of your tripod—it will be always there and handy.

Emery Roth II
Washington Depot, CT

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A *We spoke with Modernage, a custom lab in New York City (www.modernage.com) and found out why inexpensive slide-from-negative services aren't available any more: Kodak has discontinued the C-41-to-E-6 copy film that allowed direct optical copies. Modernage does offer 35mm digital slides, which involve a high-res scan of the negative and output to E-6 slide film via a laser-driven digital film recorder. Pretty pricey though—$30 per image, which includes the slide and a scan on CD. Our suggestion: Get a scanner that can take film strips, such as the Epson Perfection V330 described in our Top Deals feature on page 70. If that's not your game, many labs, including Dale, can scan negatives onto a CD. Now you'll be able to show them with a digital projector. Many camera clubs have digital projectors, and if yours doesn't, perhaps you can suggest a purchase as an investment in the future.*

Q LIGHT DUTY

I want to photograph products with a 30-inch light tent and need a white background. What type of lighting do you suggest? The kits I am looking at come in 3000 Kelvin or 5000 Kelvin. ***Heather Koenig Kingsport, TN***

A *Either color temperature will do, as long as you set a custom white balance from the walls of the tent, or from a photo gray card positioned in the light of the tent. For the best color balance, shoot in RAW, then use a RAW converter to fine-tune the color to a neutral white. (And if you shoot a frame with the gray card in it, you can just click the software's gray dropper on the gray target.) If you intend to use the light set for other photographic purposes, note that the 5000 K lights will balance close to daylight, while the 3000 K lights will balance closer to household tungsten bulbs or 3000 K compact fluorescent lamps.*

GOT A QUESTION? **E-mail us at PopPhoto@bonnier corp.com. We regret that we can't answer each one personally.**

What Should I Buy?

Reader R.D. Tooley wants a tripod for a Nikon D300S with 80–400mm f/4.5–5.6 lens. While you need a 'pod with proper load capacity and height, the critical decision is the head. For such a huge lens, the best is a gimbal type. The original, and gold standard, is the Wimberley ($595, street, www.tripodhead.com), but others make them: The Flash-point 1n on page 65 is a bargain at $240, from Adorama.

Novoflex: Castel Focus Racks - most complete range of sizes, lengths, features. Made in Germany.
Wista: 4x5 Field Cameras - in cherry, ebony, rosewood. Made in Japan.
Great Gear,#2.
baLens by BRNO: The White Balance lens cap for optimal color reproduction under all light sources.
Rodenstock: HR Digaron-S 23mm f/5.6. Super wide-angle digital lens. Made in Germany.
Kaiser: RePro Stand - 60" motorized column w/adjustable camera arm, many more models + accessories. Made in Germany.
Giotto's: Cleaning Kit - small Rocket Blaster, goat's hair brush, micro-fiber cloth, 10 swabs, solution.
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Above the Tree Line

This month's winners all happened to include a linear stand of trees as a key element

3rd Place
$100 Prize

ALEXANDER PETKOV, 41, AIRPORT EMPLOYEE, CHICAGO, IL

"Walking by the lake in a park near home, I was drawn to the contrast between the cloudy gray sky reflected in the water and the bright green shrubs around it. Later when I checked the shot on my computer I noticed the trees in the reflection, and to create a subtle horizon I flipped the image upside-down." (flickr.com/photos/artalexp)

TECH SPECS: Panasonic Lumix DMC-ZS3; 1/320 sec at f/4, ISO 80. Adjustments in Adobe Photoshop Elements 6.

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MONTHLY PHOTO CONTEST
Want to enter? Get all the info you need, including the official rules, at PopPhoto.com/YourBestShot.

2nd Place
$200 Prize

BEN HATTENBACH, 40, LAWYER, LOS ANGELES, CA

"As a part-time wilderness photographer, I spent two weeks in Alaska last winter focusing on arctic landscapes. My wife was too sensible to join me, so it was just me, my rental car, and a frozen bunch of bananas. This shot of the aurora borealis was taken just south of the Brooks Range, about 100 miles north of the Arctic Circle. It was about –35° F, not counting windchill—it was so cold that I was only getting 25 shots out of each battery. I almost froze to death, but it was worth it." (www.benhattenbach.com)

TECH SPECS: Nikon D700 with 14–24mm f/2.8G Nikkor lens. Exposure, 20 sec at f/2.8, ISO 800. Converted from RAW in Nikon Capture NX2.

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1st Place $300 Prize

BRETT COHEN, 42, NETWORK ENGINEER, PHILADELPHIA, PA

"Italy had always been on my short list of places that I wanted to photograph, and I had the chance to visit Tuscany this past May with a friend. We were driving through some back roads in San Quirico d'Orcia when I spotted this hill—I really liked the way that the trees were lined up in a row. I was able to find a hill across that put me nice and eye-level." (www.eyeonphilly.com)

TECH SPECS: Tripod-mounted Canon EOS 5D Mark II with 70–200mm f/4L EF IS Canon lens. Exposure, 1/2 sec at f/16, ISO 100. Converted from RAW in Adobe Photoshop CS3.

BIG THINGS
Come in Small Packages

Panasonic's Latest Point-and-Shoot LUMIX Digital Cameras Pack Powerful Features

Panasonic has a very clear and distinct mission and priority for its LUMIX digital cameras: superior image quality. Without image quality, what use is the digital camera? With its newest introductions of LUMIX point-and-shoot digital camera models, Panasonic continues to strive for premium image quality in capturing still and moving images with the addition of some big and powerful features.

This fall, two LUMIX digital camera models, the LUMIX DMC-FZ100 and DMC-FX700, will have the ability to shoot in full AVCHD 1080p video. Adding to the ultimate HD shooting performance, both models will feature stereo sound using Dolby Stereo Digital Creator, resulting in two more hybrid LUMIX models that can shoot superb still and motion images. The ability to record 1920x1080/60i video with a digital camera in AVCHD will allow for smooth video recording and the best High Definition experience. With a dedicated "one touch record" button and a built-in microphone, the LUMIX FZ100 is a powerful hybrid model that boasts an impressive 24x optical zoom. And the FX700 packs full 1080p video recording capability into a stylish and sleek body, making it easy to carry anywhere.

The ability to record full AVDHD 1080p was previously impossible on a digital camera with a CCD. The LUMIX FZ100 and LUMIX FX700 have a Live MOS sensor, which allows for faster processing, better efficiency, improved battery life, and powers extremely fast burst shooting capability. The LUMIX FZ100, for example, can shoot 11fps in full resolution using a mechanical shutter, thereby realizing minimal distortion. Using an electronic shutter, the FZ100 can shoot up to 60 fps at reduced resolution. And the LUMIX FX700 features 10fps in full resolution burst shooting.

With the Live MOS, the FX700 also introduces Intelligent Burst, expanding on the iA mode. Intelligent Burst detects the speed of the subject to determine the rate of subject movement and then adjusts the shutter speed accordingly, so the photo is without blur and in focus. With Intelligent Burst, whether your subject is a baby crawling or a child swinging a bat, the photo will be clear.

Finally, both the FZ100 and FX700 offer improved lens technology. As

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mentioned, the LUMIX FZ100, and the newly introduced LUMIX FZ40, has a powerful 24x optical zoom, which can be used even while recording videos, and a 25mm wide-angle Leica DC Lens. The popular LUMIX FZ-Series reached 18x optical zoom with last year's LUMIX FZ35, but this year's models, the FZ100 and FZ40, extend to 24x optical zoom. Panasonic provides users with a more powerful range, without compromising image quality or creating distortion. The FZ100's 24x optical zoom can be extended to 32x zoom using the Intelligent Zoom.

The LUMIX FX700, and the recently introduced FX75 both feature the new Leica Summicron F2.2 lenses, making them perfect digital cameras for low-light situations, like a wedding or other indoor events. The new F2.2 bright lens is approximately 170 percent brighter than a conventional F2.8 lens. The lens on the FX700 and FX75 starts at an ultra-wide 24mm and extends to a 5x optical zoom and 6.5 with Intelligent Zoom. With a brighter lens, wider angle and long zooms, the LUMIX FX700 and FX75 are the ultimate compact point-and-shoots. Furthering the power of these two compact models, the LUMIX FX700 and FX75 incorporate a 3.0 inch LCD touch screen that has touch shutter, which was introduced on the LUMIX G2 DSL Micro camera. With touch shutter, the user simply touches a subject on the LCD and it will take the photo, making it literally a "point and shoot."

For more information on Panasonic's latest LUMIX digital cameras and newest big and powerful features to ensure optimal image quality, please visit panasonic.com/lumix.

Panasonic continues to strive for premium image quality in capturing still and moving images with the addition of some big and powerful features.

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HOW

EXPERT TIPS AND TECHNIQUES FOR BETTER PHOTOS

SHAPE SHADOWS WITH FLASH AND CREATE ABSTRACTIONS OF FLOWERS 42

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SHARPEN RAW IMAGES 48

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CREATIVE THINKING

INTERIOR VIEW

Illuminating the private lives of public figures

EVEN IF YOU'RE a movie star, sometimes the only role you want to play is yourself. That's the idea behind commercial and architectural photographer Tom Atwood's portraits of Hollywood figures at home, which he shoots for advertising and editorial clients and on his own initiative. As Los Angeles-based Atwood (www.tomatwood.com) says, "You can tell a lot about who people are by how they live in their space."

He strives to reveal the inner workings of his fellow Angelinos. "I like showing someone engaged in everyday life, like painting

Tom Atwood used a Kodak DSC Pro 14nx. Exposure, 1/60 sec at f/4, ISO 400.

TOM ATWOOD

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eyebrows," he says. In the photo on the previous page, he captured actress Julie Newmar (Catwoman in the 1960s Batman TV series) taking a friend's call—a spontaneous moment during the shoot.

The photo has a cinematic quality, as if "you're a trespasser, and she looks worried," Atwood notes. "It's as if she is calling the police."

Atwood likens his images to a "theatrical illustration of a scene." His interest in architecture and obsession with small details led him to embrace this style of environmental portraiture. Subjects will give him a tour of their houses and let him pick a few locations to shoot. "I like placing subjects in the context of their home, using a deep depth of field to keep both in focus, and having a lot of stuff in the photo as well as the person," he says.

He'll use a 16–35mm f/2.8L Canon EF II wide-angle zoom to bring as much of the surroundings into the frame, then set the smallest aperture for maximum depth of field. Handholding his camera frees him to move around while shooting and also gives him more results to choose from later. "You'll get a surprise composition or see things you might not have noticed using a tripod," he says.

Lighting indoors is a challenge, he says, because objects in a room may reflect lights adversely. For Newmar's portrait, he used three small Lowell 1000-watt Tota-lights fitted with umbrellas to spread light around, making the interior look warm in contrast to the cool light of dusk outside.

Atwood takes a minimalist approach to directing, asking subjects to do what they normally would in the location he has chosen. "I try to get people to forget what we're doing," he says, "and see what evolves naturally."

—Laurence Chen

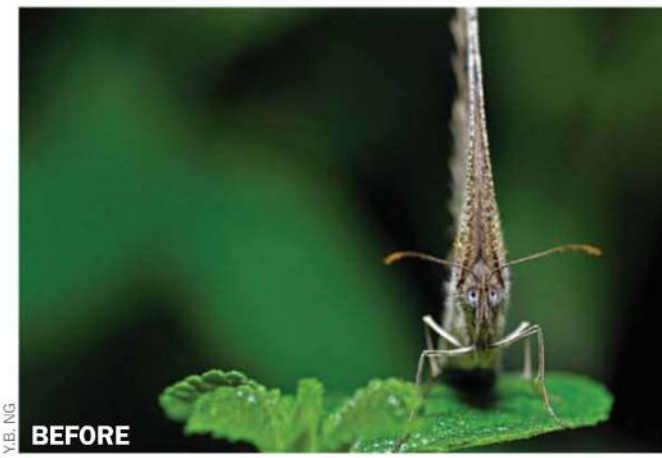
FIX IT FAST

Bug Eyed

Crop in to eyeball the center of interest

Y.B. NG'S NICELY composed study of a butterfly didn't really need any fixing. But we were transfixed by the creature's eyes, which, through a combination of their existing pattern and the reflection of the light source (a shoe-mount flash with a reflector), take on a curiously human look. Kind of like a cartoon bug.

So we decided to emphasize this humorous quality by cropping in tight, using a square format. In Adobe Photoshop CS5, we lightened the shadows and boosted contrast, using the Luminosity mode so that the adjustment would not affect the color. Finally, we selectively applied Smart Sharpen around the eyes.



Y.B. NG

Time fixing: 12 minutes.

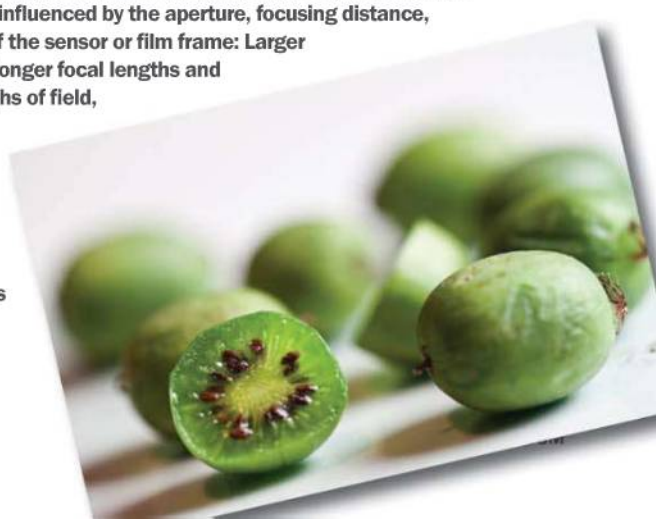
Hong Kong resident Ng shot with a Nikon D90 and 100mm f/2.8 Tokina AT-X macro lens, 1/200 sec at f/13, ISO 500.

—Debbie Grossman and Dan Richards

Y.B. Ng's butterfly is startling closer up.

DID YOU KNOW? **DEPTH OF FIELD VS. DEPTH OF FOCUS**

THE TWO TERMS are sometimes confused. Depth of field is the area in a photograph that appears acceptably sharp—it can be deep, with most of the photo in focus, or shallow, as in the photo here. When shooting, it's influenced by the aperture, focusing distance, focal length of the lens, and the size of the sensor or film frame: Larger apertures, closer focusing distances, longer focal lengths and larger formats produce shallower depths of field, other factors being equal. Depth of focus, on the other hand, refers to the image plane projected through the lens onto a camera's sensor (or film plane) that will produce an adequately sharp image. As with depth of field, depth of focus increases with smaller apertures.



DANIELA GARLING

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QUICK TIP

On The Ropes

Move your flash off camera for really deep subjects

WHY ARE WE at Pop Photo so big on off-camera flash? First, the shape-defining shadows that it can create assure that your pictures won't be mistaken for snapshots. But the photo above offers another reason to get your flash off your camera.

Notice how the rope comes toward the camera on a diagonal. Imagine if the photographer had exposed the scene normally with an on-camera flash: The length of rope near the flash would have been blown out, the mid-length well exposed, and calf roper Joel Braden Harris—being farthest from the flash—a black silhouette against the sunset. Not much of a picture.

Photographer Darren Carroll of Austin, TX, a freelancer for *Sports Illustrated* and *Golf Digest*, put his Profoto 7B strobe away from the camera and perpendicular to the flying length of rope. Result? The 4-year-old champ and the entire lasso were equally illuminated by the strobe.

Another tip? To have his lighting match the warmer color temperature cast by setting sun, Carroll placed a CTO color-correcting warming gel over the strobe head. This prevented the lighting from appearing blue and artificial. *—Peter Kolonia*

Shot with a Canon EOS 5D Mark II, and 24–105mm f/4L lens. Exposure: 1/60 sec at f/8, ISO 400.

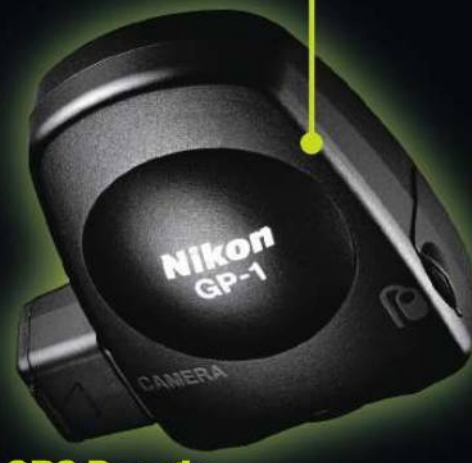
DARREN CARROLL

30-SECOND SOFTWARE

AUTOMATIC BACKUPS, ORGANIZED

When you're importing your photos into Apple Aperture 3, don't forget to back them up at the same time. To do so, use the Import Settings pulldown menu to select a backup location. Choose your external drive, then select a subfolder. For better organization, choose the Edit option, and create your own format. Drag the Image Year Element into the Format box first, followed by the slash to create another subfolder, followed by Image Month, another slash, and Project Name. Doing so will create a folder structure that makes all of your backups, and all your pictures, easy to find.

What's This?



GPS Dongle

It geotags: automatically adding the time, altitude, latitude, and longitude at which you shot a photo to the image's file data.

How it works: Receiving global positioning signals (GPS) from three or more satellites, it deduces its location and transfers it to image metadata. When the Nikon GP-1 (above) detects three or more signals, an LED shines green; with two or fewer, red.

When to use it: With geotag-enabled sites such as Flickr, or with Google Picasa or Adobe Photoshop Elements (PC version), to pinpoint shooting locations on a map.

Which to buy: The GP-1 ($195, street) for higher-end Nikon DSLRs. Jobo and Wolverine offer them for other models. An Eye-Fi Explore X2 SDHC card will also geotag images.

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Professional Digital White Balance Filter

Image from David Guy Maynard's upcoming DVD workshop,
"Location Lighting with Speed Lights - Smaller Gear, Bigger Results"
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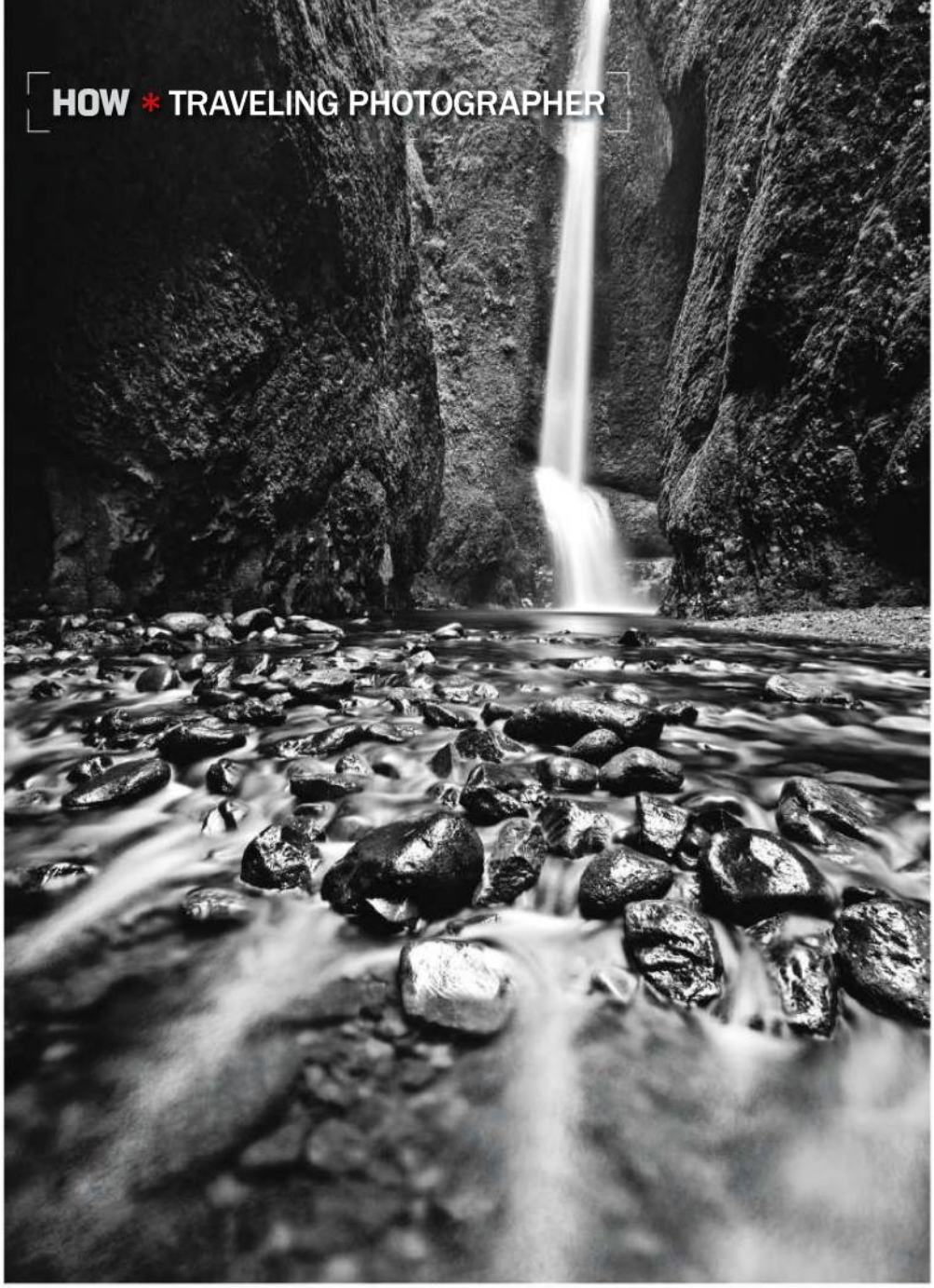

DARREN WHITE

Waterfalls

Tips for going with the flow

WHETHER IT'S a stream tumbling over rocks or a natural landmark, when water and gravity meet, the effect is captivating. But capturing that aquatic magic requires special consideration for time of day, exposure, composition, and mood.

Dramatic waterfalls are not hard to find even in the desert (check out Sabino Canyon near Tucson, AZ). Do a Flickr or Google image search for your locale, and study topography maps (at topomaps.usgs.gov) of a region for contour lines that bunch up where they intersect a stream.

Don't settle for the glare and contrast of high noon—get up early or stay late to capture clouds of mist rising up. As sun meets mist, rainbows may add an arc of color. Rain, fog, snow, and ice add their own ambiance.

Controlling your shutter speed will let you either exaggerate or freeze the stream. For smooth ribbons of water, use a tripod and set your shutter between 1/2 and several seconds, depending on the water's velocity. On bright days, use a neutral-density filter to cut the light and extend your shutter speed. Or, to freeze every droplet, shoot at 1/500 sec or higher. Dim lighting? Boost the ISO.

Before setting up, scout for a variety of angles. Foreground elements—rocks, branches, ferns—provide depth cues, and you can gain a sense of the scale by including a person in the scene. Try to match camera orientation to the natural shape of the falls. Use a wide lens (at least 28mm equivalent) with your camera turned vertically to accentuate height; frame wide falls horizontally.

Finally, go prepared. Wear good hiking shoes and a rain poncho, and keep your camera in a waterproof bag. And always read park rules and stay on approved trails.

—Jeff Wignall

ONEONTA GORGE, OR **Darren White (darrenwhitephotography.com) used a Nikon D300, 11–16mm Tokina lens, and B+W 6-stop ND filter; 30 sec at f/9, ISO 100.**

SIMPLE ▬▬▬▬▬▬▬▬ COMPLEX

WHERE TO GO **Here are the favorites of some pro photographers:**

- **CUMBERLAND FALLS STATE PARK, CORBIN, KY** "Shoot by full moon," suggests Lisa Aliperti. "A 'lunar rainbow' or 'moonbow' is formed by the mist of the falls and the light of the full moon."
- **KAATERSKILL FALLS, CATSKILL MOUNTAINS, NY** "The half-mile uphill hike to the falls, from the trailhead on Route 23A, is fairly easy," says Derek Doeffinger. The falls face southwest, so they're best in mid- to late afternoon.
- **KENT FALLS, KENT, CT** You can get nice views from the base of these multilevel falls, and the parking lot on Route 7 affords easy access.
- **MULTNOMAH FALLS, COLUMBIA RIVER GORGE NATIONAL SCENIC AREA, OR** Advises Ron Niebrugge, "Walk up the trail and onto the Benson Footbridge for a unique perspective."

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Lovely Light

How to highlight the beauty in a perfectly featured face

"BEAUTY LIGHTING" illuminates a face as if it were a still-life subject. Just as a jewelry photographer positions and lights a diamond ring to highlight the stone's clarity, the brilliance of each facet, and the perfection of its overall form, a beauty photographer positions a face and lights each of its planes to showcase its exquisite geometry.

In more practical terms, the beauty lighting setup puts the main light somewhat above and directly in front of the subject, where it won't create distracting shadows. This starts with proper placement of the main light to produce a delicate shadow under the subject's nose (known as "butterfly lighting") or no nose shadow at all, as in the picture here.

But, as Los Angeles-based beauty pro August Bradley knows, just this isn't enough. He describes the lighting as a process of meticulously placing glowing highlights and subtle shadows across a face. Here's his process for this photo, light by light:

Bradley (www.augustbradley.com) used a Canon EOS-1Ds Mark III and 100mm f/2.8 Canon macro lens; 1/200 sec at f/14, ISO 100.

AUGUST BRADLEY

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HOW TO LIGHT A VENUS

SIMPLE ■■■■■■■■■■ COMPLEX

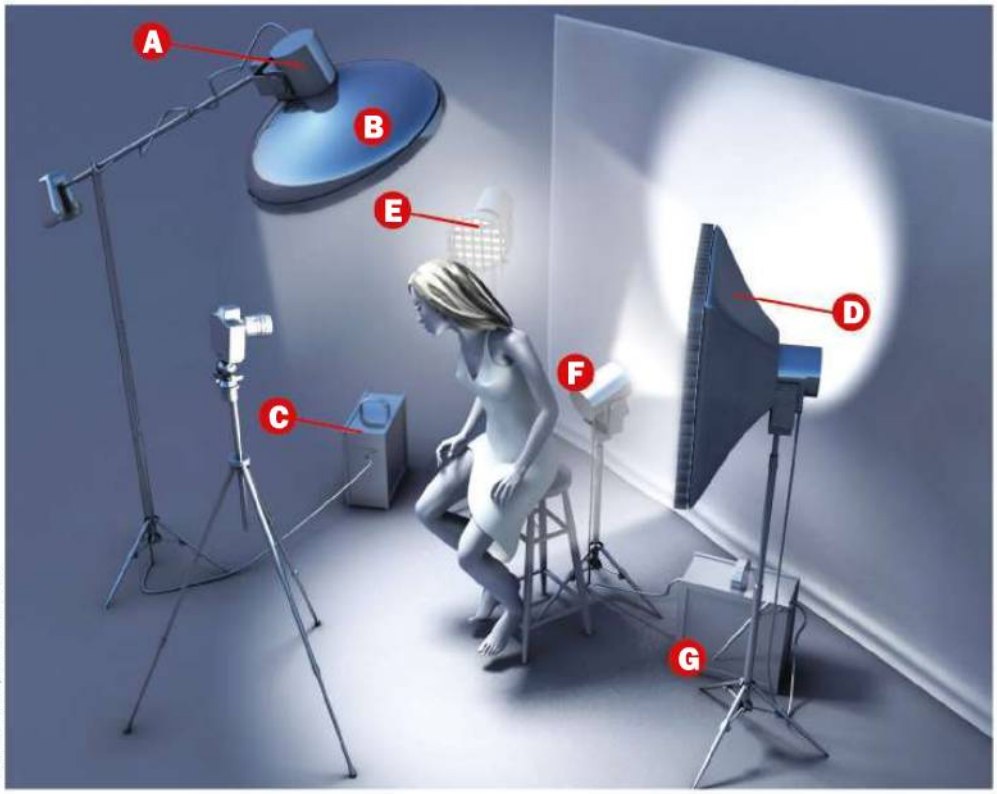
To take this beauty shot of model Minta Allred, August Bradley started with a Broncolor Unilite 3200 strobe head (A) in a Broncolor Beauty Dish (B). This was powered by a Broncolor Verso A4 powerpack (C), and was much closer to the model's face than is indicated in the drawing. (To ensure that you could see the model, diagram artist Kris Holland drew the beauty dish pulled away from her figure.) Bradley's two sidelights were also Unilite 3200s, one in a softbox with grid (D), and the other in a deep reflector with grid attachment (E). A fourth Unilite 3200 (F) was aimed at the background and powered by another Verso A4 (G). Lighting this subtle takes hours of fine-tuning. Bradley did most of the preliminary work with a mannequin and only called in the model when the lighting was close to perfect. Retouching? "It was pretty straightforward," he answers. "Just some skin cleanup and smoothing, plus some stray hair corrections."

THE GEAR

Broncolor Unilite 3200 ($1,575, street)

Broncolor Verso A4 Powerpack ($8,883, street)

Broncolor Beauty Dish ($450, street)



KRIS HOLLAND/MAFIC STUDIOS

Beauty photography, unlike glamour or portrait photography, is strictly about the face and hair.

• **MAIN LIGHT.** Bradley used a large—and aptly named—beauty dish for two reasons. First, its large size relative to his subject's face, and its close placement guaranteed an overall soft light on her, with gradually attenuated (meaning feathered) edges to shadows—like those under the eyebrows, which add important depth to the eyes, and those under the chin, which lend a sculpted quality to the head and neck.

The dish's highlights were also large, which "made the model seem to glow from within. Tighter, hard-edged highlights from a smaller light source would have appeared glossy and superficial," says Bradley.

Why a beauty dish and not a softbox? A dish provides a slightly more focused light than a softbox, making for highlights that pop and more pronounced facial modeling. Softboxes produce a broader, flatter light.

The closer the beauty dish is to a subject, the larger these highlights become and the faster they fall off into shadow. This rapid shadowing helped Bradley create depth and shaping. If the main light were further back, there would have been less difference between the glowing highlights and soft shadows, resulting in a visage lacking in dimension. See how profoundly this model's face seems to jut forward in space?

• **SIDE ACCENT AND FILL LIGHTS.** "I wanted to place the sidelights so that as soon as the main light started to fall off into shadow at the cheekbone, another highlight would emerge at the far edge of the face," explains Bradley. "The idea is to create rolling highlights and shadows."

To place the peach-fuzz line precisely below the right side of the chin, and to create other "rolling" highlights, he finely focused his sidelights with grid attachments. The grids also controlled ambient spill, which would have added light to the shadows and flattened the model's face. Subtle fill for under the neck bounced up from the studio floor, which Bradley had painted white to act as a giant reflector.

• **BACKLIGHT.** Again, to control ambient spill, Bradley focused the background light using a grid attachment. A sock-like diffuser over the grid created the soft and slow gradation from highlight to shadow back there.

As meticulous and time consuming as beauty lighting is, the hardest part is actually finding a model, says Bradley. "You can't fake beauty. Great bone structure and near-flawless skin are essential." —*Peter Kolonia*

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JERRY KIRKHART (ORIGINAL)

Raw Fixes

Sharpen and reduce noise when you convert your RAW files

THE SLIDERS MAY look the same as always in Adobe Camera Raw 6, but what's under the hood? Another story all together. Adobe improved the sharpening and noise controls so much that we'd recommend doing your primary sharpening in ACR 6 (available with Photoshop CS5 and Lightroom 3) before you open your image in Photoshop.

Because RAW files don't have any in-the-camera sharpening or noise reduction applied, ACR adds a bit of both automatically. It can be instructive to dial those back to zero before you start the process—this will give you a sense of the image your camera supplied.

After you've opened your image in Photoshop and finished your retouching, you'll still need to head into the Smart Sharpen tool to perfect the sharpness if you resize for print or e-mail.

—Debbie Grossman

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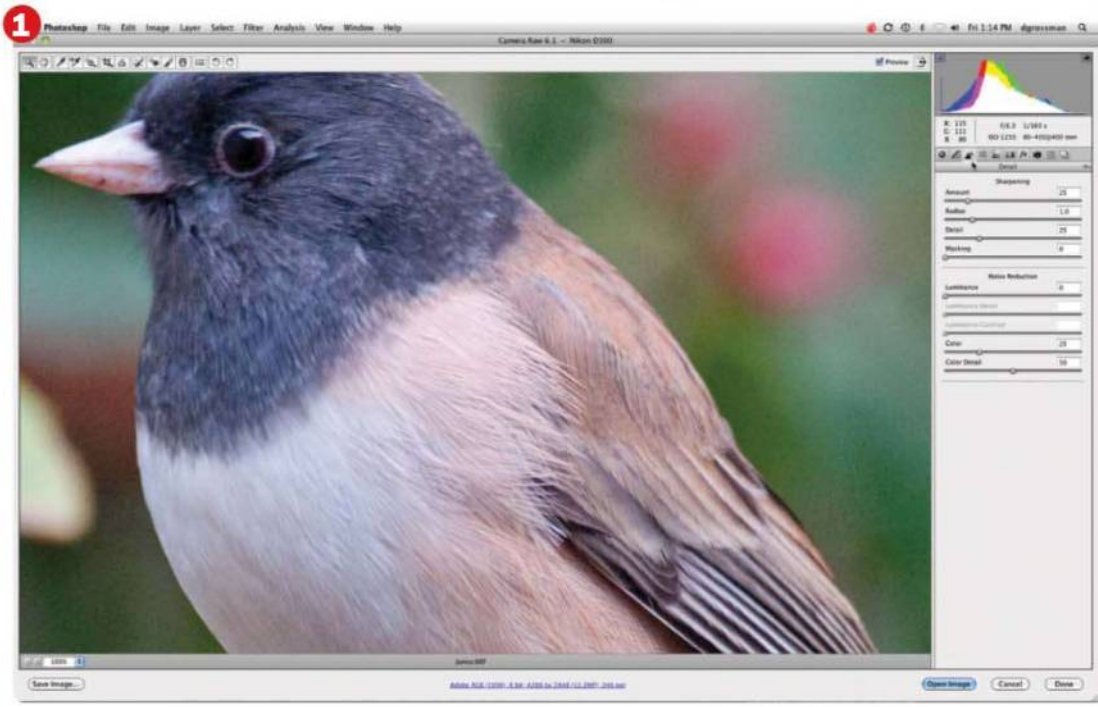
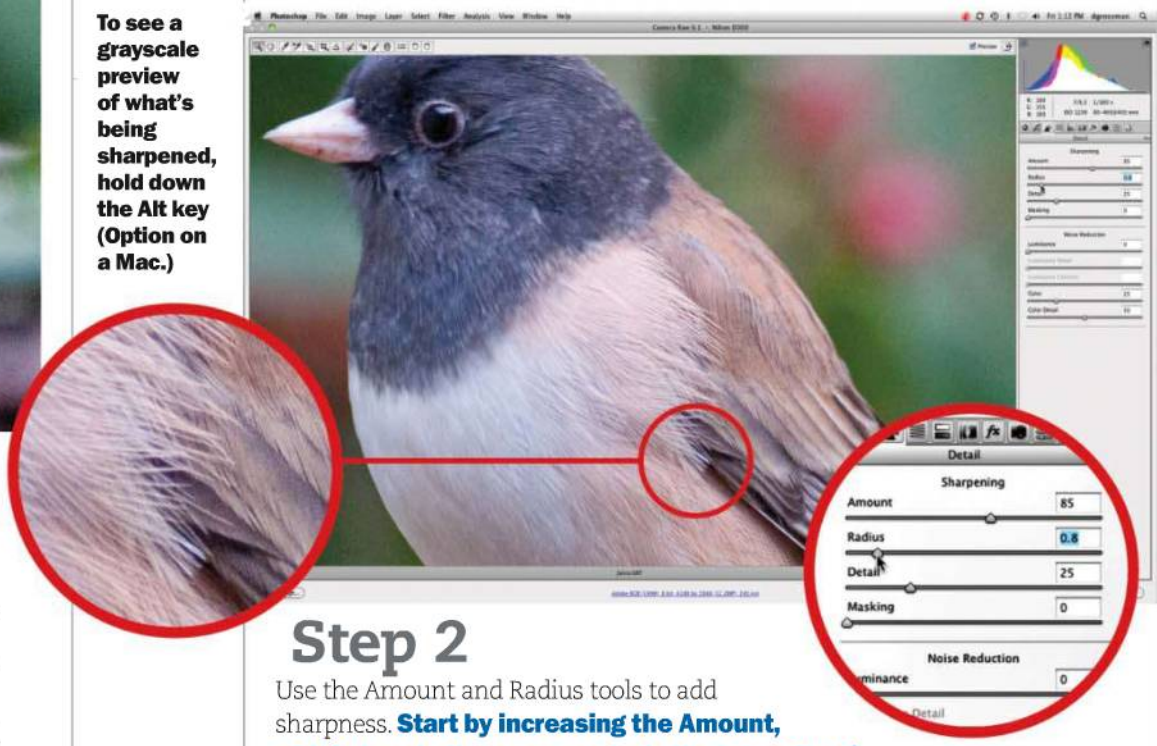


Step 1

Open your image in ACR, and process as usual—you don't want to do your sharpening and noise reduction until you've made all the usual decisions about exposure, contrast, and color. Then head over to the detail tab, and zoom in to 100% to begin sharpening.

To see a grayscale preview of what's being sharpened, hold down the Alt key (Option on a Mac.)



Step 2

Use the Amount and Radius tools to add sharpness. **Start by increasing the Amount, which, true to its name, controls the intensity of the effect.** A beginning point of about 85 works well on this bird. Next, adjust the Radius. Mostly you'll keep it close to 1.0—a smaller one is good for fine details, a larger for soft edges. To concentrate your sharpening on the feathers, 0.8 works well here.

F.Y.I.

SHARPENING, NOISE REDUCTION, and de-mosaicing are so different in Adobe Camera RAW 6, that Adobe renamed them: Process Version 2010 (the earlier version was called 2003). To make sure you're using 2010 to convert your files, click on the camera calibration tab and make sure that Process: 2010 (Current) is selected. If you converted an older image using an earlier version, you'll see a small exclamation point in the bottom-right corner of your image preview. Click it to update to 2010.

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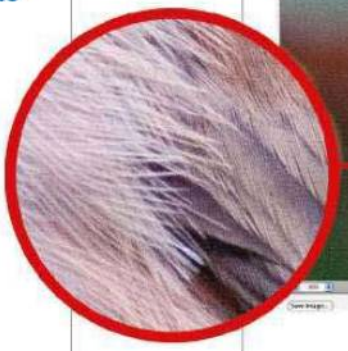
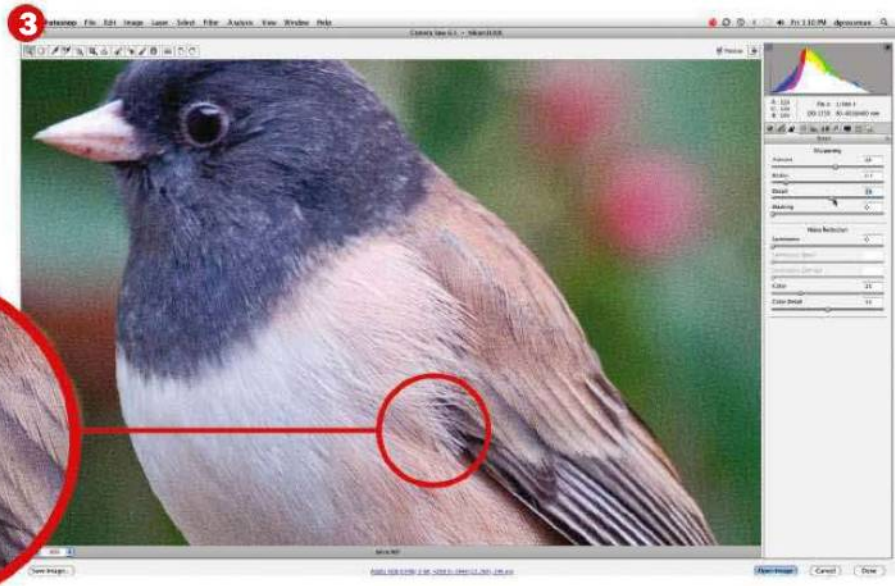
Step 3

Turn down the Detail slider to get ride of ugly halos if you're starting to see them or, in this case, crank it up to bring out the fine detail. A setting of 53 really shows off the feathers and makes the beak look sharper. It also has the unfortunate effect of sharpening the noise in the background.

If you're working in Lightroom, you can follow these same steps.

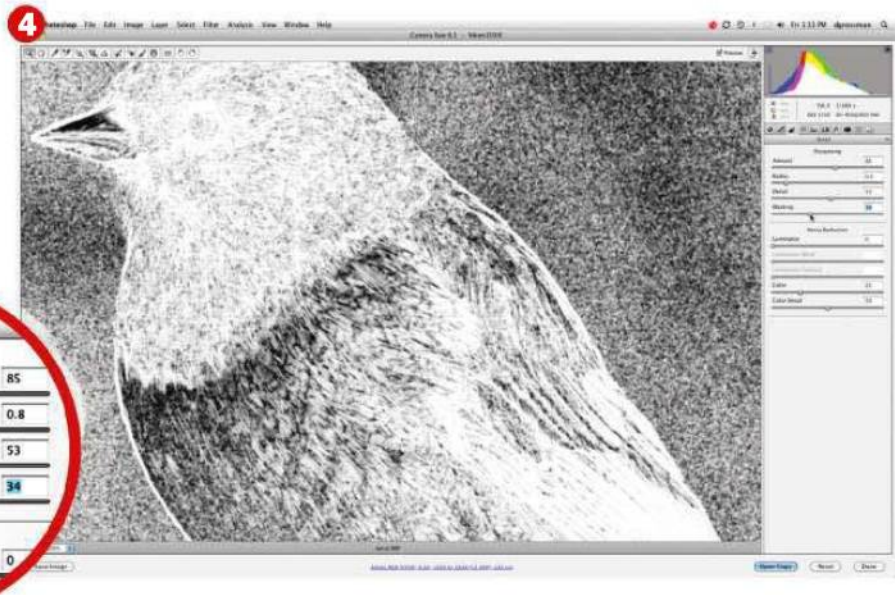




Step 4

To hold back the sharpness in areas you don't want it, use the Masking slider. **Hold down the Alt key (Option on a Mac), and bring up the slider until you begin to see the areas you don't want sharpened turn black.** Let go of Alt to check your work, and increase or decrease as necessary.

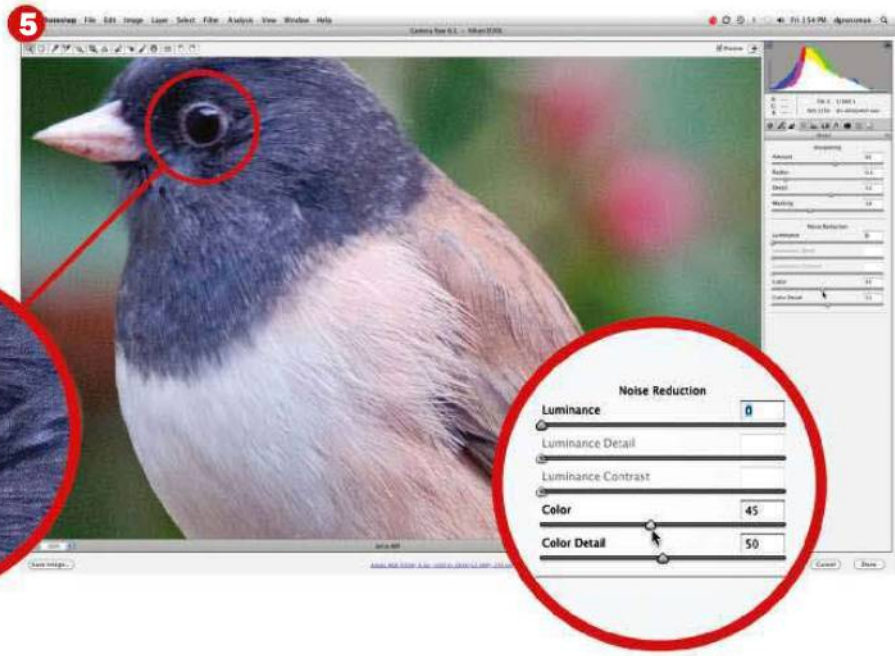
Without the grayscale preview, the masking may be too subtle to see.



Final Step

Now for the noise. **The most important to get rid of is the color noise—the default amount of 25 is usually enough, though in this case more reduction, to a level of 45, is required in the bird's head.** The luminance noise is what looks most like grain, and removing that is an aesthetic choice, especially since it most likely won't be noticeable in print. If it bothers you, increase the Luminance slider, then use the Luminance Detail slider to protect your fine edges and keep them from looking overly smooth, which seems unnatural. Use Luminance Contrast, which preserves texture, sparingly in high-ISO images, where it can make your pixels look mottled.

Watch the shadowy areas, like these darker feathers, for troublesome color noise.



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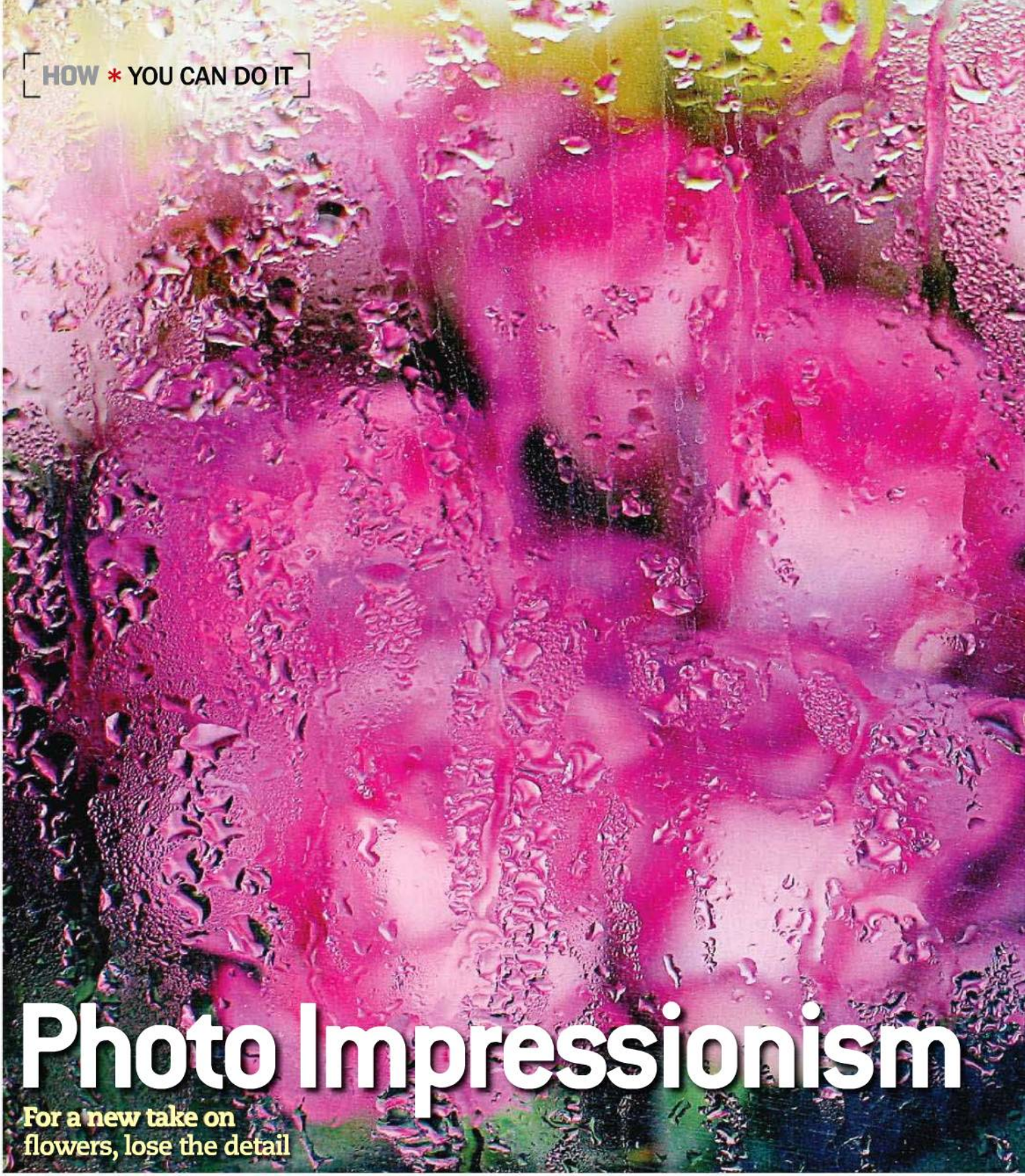

Photo Impressionism

For a new take on flowers, lose the detail

JAMES HAGUE

IS THERE a more popular subject for photography than flowers? Probably not. The challenge, of course, is how to take a subject that's attracted artists for centuries and make something new out of it.

See more at flickr.com/people/jhague.

James Hague, a video game designer in Champaign, IL, met this challenge by transforming a clutch of roses in a flower-shop window into an impressionistic abstraction. Like most abstractions, it uses color, line, and form to suggest objects, while avoiding a ho-hum literal representation of them. The result transcends his subject.

Hague, who passes by this window daily, was attracted by the contrast between the flowers

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inside and the grimy window streetside. When conditions were perfect, condensation "smeared" the flowers' colors and altered their forms in pleasing ways.

Unfortunately, it took many weeks for the right conditions: high relative humidity, a cool temperature outside and warm one within. But our step-by-step instructions should help you produce a similar visual effect regardless of ambient temperatures and humidity. *—Peter Kolonia*

GEAR

Shot with a Canon PowerShot G5 (A) with its 35–140mm (equivalent) f/2–3 lens zoomed to 140mm and focused close (to under 20 inches). Exposure: 1/50 sec at f/3.2, ISO unrecorded.

To create the look at home, you'll need a tele lens with speed and macro capability, plus one or two gooseneck studio clamps (B) and a bottle of glycerin.

Step 1

Find a subject. The best flowers have bold color and large, well-shaped blossoms.

Step 2

Get a clear glass pane. It should be about 8x10 inches. To hold it parallel to your subject, use one or (better) two gooseneck studio clamps such as the Wimberley Plamp shown here ($34, street).

Step 3

Create the condensation. Fill a spray bottle with tap water, and add one drop of glycerin per 8 ounces of water. (Glycerin, available at most drugstores, increases the water's viscosity.) Spritz the glass pane and continue adding glycerin, until the spray droplets are large and hold their shape. Draw your finger through the droplets for streaking.

Step 4

Build your set. You can do this outdoors on an overcast day. Place a vase of flowers in front of a black background. Use the studio clamps to hold the teary glass pane far enough from the flowers so that, at maximum aperture, the pane is sharp and the flowers, soft. If ambient light levels are too bright for maximum aperture, set a lower ISO or use a neutral-density or polarizing filter to cut light transmission. (A polarizer also reduces reflections off the glass.)

Final Step

Compose. Crop tightly with the tele macro lens to have flowers fill the frame. If you're getting unwelcome reflections in the glass, slightly tilt the pane and add water to it. Shoot, and plan to tweak color and contrast in postproduction.

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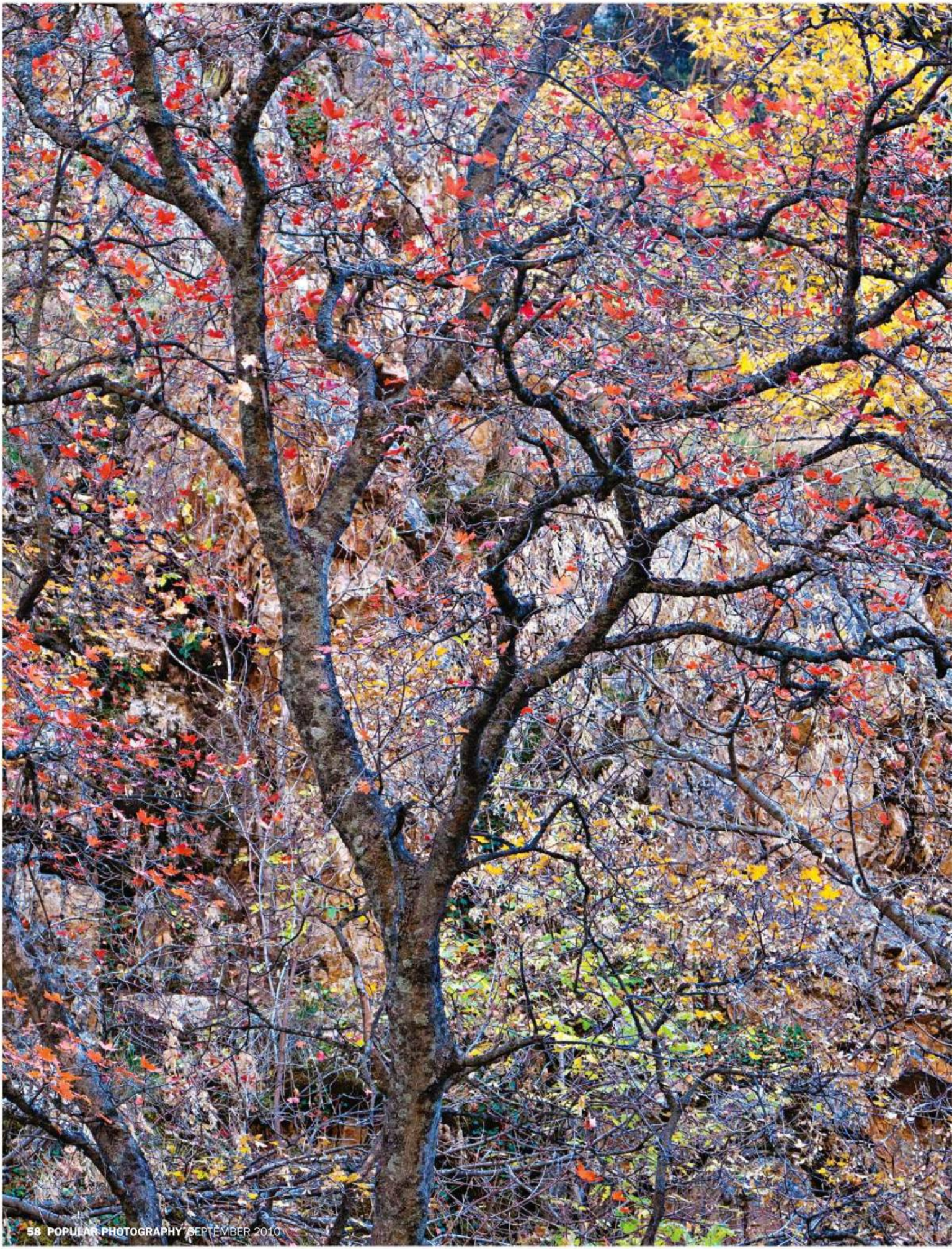

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Text and photos by Guy Tal

LITTLE CAMERA, BIG WORLD

Who among us doesn't wish for the perfect do-it-all go-anywhere camera? One with a broad zoom range, image stabilization, high resolution, that can meet the needs of demanding enthusiasts—and still fit comfortably into a shirt pocket?

TODAY'S HIGH-END compact cameras come closer than ever to that ideal—at least on the spec sheets. These slightly larger and more robust advanced compacts boast resolutions rivaling, and in some cases exceeding, those of DSLRs. Cameras such as Canon's PowerShot G-series, the Panasonic Lumix DMC-LX3, Leica D-Lux, and Nikon Coolpix P6000 put a complete photographic system in the palm of your hand, with most offering image stabilization, compatibility with professional flash units, RAW capture, available underwater housings, and other features normally reserved for higher-end DSLRs.

◀ WASATCH MOUNTAINS, UT Guy Tal stood on a ledge and held the camera above his head to clear foreground brush. Canon PowerShot G10; 1/20 sec at f/4.5, ISO 100.

HENRY ▶ MOUNTAINS, UT On the way back from a shoot, Tal noticed the golden light on the mountains and took a quick grab shot with the G10; 1/30 sec at f/5, ISO 80.

The Not-So-Secret Secret

First, a plain fact: No matter how good an advanced compact is, it can't substitute for a DSLR and an array of quality lenses. Instead, it shines on occasions when DSLRs are either absent or impractical. It's a grab-and-go camera, and you should keep it always at the ready, whether in your vehicle's glove compartment, in your handbag or jacket pocket, or hanging around your neck in a lightweight pouch—in short, it's the one item you never leave home without.

As a nature photographer, I spend considerable time outdoors on back roads and trails, at the mercy of changing light and finicky weather, often with little time to spare en route to a destination. I also spend much of my time with friends and family, where photography is not the primary activity. I can recount numerous opportunities missed because I was unprepared to respond quickly enough, could not stop to set up a tripod, or didn't have a camera with me. These days, my Canon PowerShot G10 is always within reach, whether I'm out for a quick jog, a drive, or a long backpacking trek.

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◀ **CAPITOL REEF NATIONAL PARK, UT** **On a drive to a different location, Tal stopped to catch the fleeting light with his Canon G10 rather than set up a larger camera. Exposure, 1/50 sec at f/5, ISO 200.**

◀ **CANYON WALL, ZION NATIONAL PARK, UT** **During a short snack break en route, he shot this detail. Canon G10; 1/13 sec at f/4.5, ISO 80.**

GRAND-STAIRCASE ESCALANTE NATIONAL MONUMENT, UT ▶ **Scouting with only a Fujifilm FinePix E900, Tal captured this cottonwood tree in a sandstone bowl. Exposure, 1/200 sec at f/3.6, ISO 80.**

Compact cameras are also very useful when you don't want to draw too much attention, or where a larger setup may be inconvenient or even forbidden, such as in some museums or busy public places. And when you want to use a camera support, you can get away with a very light tripod, clamp, or flexible support such as a Gorillapod.

The Compact Advantage

In some cases a compact camera can even outperform a DSLR. One example? Close-ups: My G10 can focus down to 1cm (less than half an inch), as can most cameras in its class—most standard wide-angle zooms for DSLRs get you no closer than 9 inches.

Add a good flash unit and an off-camera cord, and you can produce very impressive macro images with a light handholdable system that would otherwise require a much more awkward and elaborate setup. I often use my Canon 430EX Speedlite with a sync cord for macro work.

Exposure control is another area where these cameras excel. As well as offering evaluative, centerweighted, and spot metering modes, most current advanced models provide a live histogram—a feature often missing from DSLRs and perhaps the most powerful exposure tool for an outdoor photographer. At a glance, you can identify under- or overexposure, then apply correction. Also, following the expose-to-the-right rule is easier when you can immediately see the effects of exposure compensation on the histogram without having to take the shot.

Keep It Right

Adjust your exposure (usually toward the + side) so that the histogram bunches up to the right without spilling over the edge. This will give you better detail in shadows and midtones.

I generally use aperture-priority autoexposure (Av in Canon-speak), usually keeping it two to three clicks below the minimum aperture to avoid diffraction effects. To adjust exposure I usually use the G10's easy-to-operate exposure-compensation dial.

Because depth of field is greater with smaller sensors, you do not need to use a tiny aperture to obtain great depth of field with compacts. (In fact, the aperture range is limited on these cameras; the smallest available may be f/8 or even f/5.6.) As an example, f/5.6 on a Canon G-series camera will give you the depth of field of about f/28 on a full-frame DSLR, given the same focusing distance and equivalent focal length.

This would present an obvious disadvantage to a portraitist, but for a landscape enthusiast it practically automates hyperfocal depth. For those three-dimensional near-far compositions, prefocus the camera a little farther than the closest object you want in focus. The boost in depth of field also allows you to set an ISO lower than you might ordinarily use on your DSLR in a similar setting.

CONTINUES ON PAGE 94

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POPULAR PHOTOGRAPHY

2010 / 17th Annual • Readers' PHOTO CONTEST

About

The 17th Annual *Popular Photography* Photo Contest gives photographers the opportunity to win prizes and have their work recognized in the January 2011 issue of *Popular Photography*, the largest photo magazine in the world, as well as on our website, **PopPhoto.com**.

Categories

- ACTION/SPORTS
- ANIMALS
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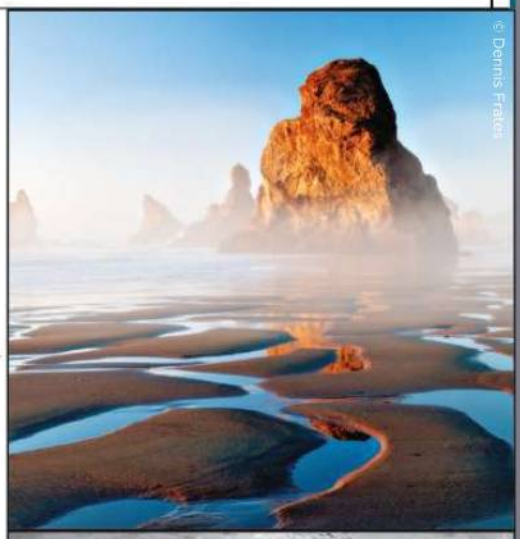
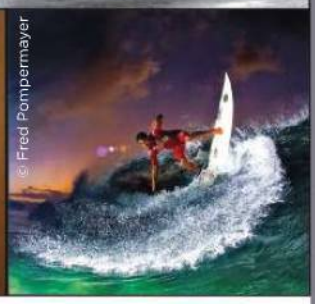
Submissions

The competition is open to work produced from June 2009—October 2010. All submitted artwork should be of reproduction quality.

ENTRY FEE: $10
DEADLINE: October 12, 2010





For a complete set of contest rules, prizes or to enter, please visit: **www.popphoto.com/readerscontest2010**

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Top Gear for Less

OUTDOOR PICKS 64

66 STUDIO MUSTS

68 MACRO TOOLS

70 AFTER YOU SHOOT

◀ **SWEET DUO:** Pairing a Pentax K-7 and 10–20mm f/4–5.6 Sigma DC lens makes an ideal—and affordable—rig for landscape and cityscape enthusiasts alike. Turn the page for details.

TONY CORDOZA

It's autumn—a time for turning leaves. . . crisp breezes. . . and photographic bargain hunting. This year we look at some of the best deals in four different categories: outdoor shooting, studio work, close-up photography, and postproduction. Happy hunting.

By Dan Richards

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TELEZOOMS

For wildlife, sports, or any kind of shooting where you need to compress space, a long lens is a must. In recent years we've seen a spate of inexpensive variable-aperture telezooms with surprising optical quality, particularly those made for the APS-C format. Yes, you give up brightness, with most lenses in this class dimming down to f/5.6 at the longest focal lengths, but they still pack huge value for the price.

Canon's 55–250mm f/4–5.6 EF-S IS (an 88–400mm equivalent) tested with Excellent SQF and well-controlled distortion in the Popular Photography Lab, and has image stabilization, but streets for only **$235**.

Pentax's 55–300mm f/4–5.8 ED SMC DA (82.5–450mm equivalent) put up similar test numbers and streets for **$350**.

Sigma's 70–300mm f/4–5.6 APO DG, a sharp full-frame zoom, streets for an almost ridiculous **$210**, while Sigma's newer, even sharper **OS** version adds stabilization at a street price of **$400**.

PETER KOLONIA (LENS); EKYCHAN/FOTOLIA.COM (BACKGROUND)

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ULTRAWIDE ZOOMS

For truly expansive scenics in city or country, an ultrawide-angle zoom—starting at 15- or 16mm in full-frame terms—is essential. Users of DSLRs with APS-C sensors were once left out in the cold, but no more, and these digital-only lenses can be bargains to boot. Three that have earned our Steal designation (see The Guide, page 91):

Sigma 10–20mm f/4–5.6 EX DC HSM ($480, street)
Tamron 10–24mm f/3.5–5.6 Di II ($500, street)
Tokina 11–16mm f/2.8 AT-X Pro DX ($600, street), notable for its fast aperture.

TELE CONVERTERS

Does $300 or more seem awfully pricey for a piece of glass that isn't a lens but a lens *accessory*? If you already own an expensive high-speed tele or telezoom, though, a matched 1.4X teleconverter can prove quite a bargain. Consider: If you have a 300mm f/2.8 tele, a converter will make it a 420mm f/4, with little loss of image quality. Take a look at what a quality 400mm lens costs, and you'll see that it's quite a savings. Most manufacturers make these converters. Note that converters will fit only on select tele and telezoom lenses, most of them full-frame—that 18–250mm digital-only zoom does not apply.

Canon 1.4X EF II ($310, street)
Nikon TC-14E II 1.4X ($390, street)
Olympus EC-14 1.4X ($360, street)
Sigma 1.4X DG EX APO ($250, street)
Sony SAL-14TC 1.4X APO ($480, street)
Tamron 1.4X SP AF Pro ($210, street)

TRIPOD

Carbon-fiber tripods: Light, strong, vibration-damping, not cold to the touch—and sometimes frightfully expensive. But at **$290, street, without a head, the Vanguard Alta Pro 283CT** bucks the big-bucks trends. Its Multi-Angle Center Column is great for macro and ultrawide shots, the legs can be splayed nearly flat, the collars lock with a quarter twist, and it weighs less than 4 pounds.

'POD HEAD

Gimbal tripod heads work better with long lenses for a simple reason: The lens does not sit *on* a gimbal, but rather hangs *from* it. The lens/camera rig can thus balance even with the knobs unlocked. The well-made **Adorama Flashpoint Gimbal Head 1n is a real deal at ($240, direct).**

BACKPACK

The Tamrac Expedition 3 carries a DSLR plus four or five lenses and an attached tripod, is weatherproof, and comes with a rain flap. Front pockets house a memory card and battery management system, and it has a street price of **$60** that looks like a misprint.

DSLR

The Pentax K-7 ($894, street, body only) is the least expensive DSLR with extensive weatherproofing seals, making a fine choice for nature or sports photographers on a budget. Built-in image stabilization and 100% viewfinder accuracy, too.

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BEST BUYS 2010 STUDIO

FLASH

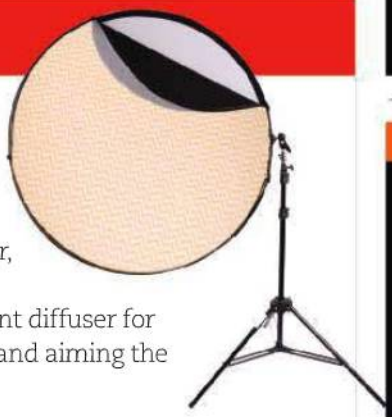
Well-made, easy to have repaired, bright enough for most studio applications (150 watt-seconds), and compatible with a slew of Westcott light modifiers and accessories, **the Strobelite ($140,** street) may be the least expensive serious studio light around. It comes with all the cords and bulbs, plus a nifty reflector, and pro-oriented features such as a built-in optical slave, fast, 2-sec recycle times, user-replaceable flash tube, continuously variable output, and flash-ready beeps, all in a very compact and lightweight 3.2-pound package. And then there's all those available accessories: Softboxes, lightstands, specialized reflectors, barn doors, snoots.

RINGFLASH

Used for both portraits and products, a ring flash produces bright, shadowless foregrounds and an aura-like shadow behind the subject. But studio versions can cost in the four figures. Not the **ExpoImaging Ray Flash adapter ($200,** street) which mimics the effect of large ring lights by attaching to the head of a shoe-mount flash unit. Plus, it's lightweight and easily portable.

ANDREY ZYK/FOTOLIA.COM (BACKGROUND)

REFLECTORS

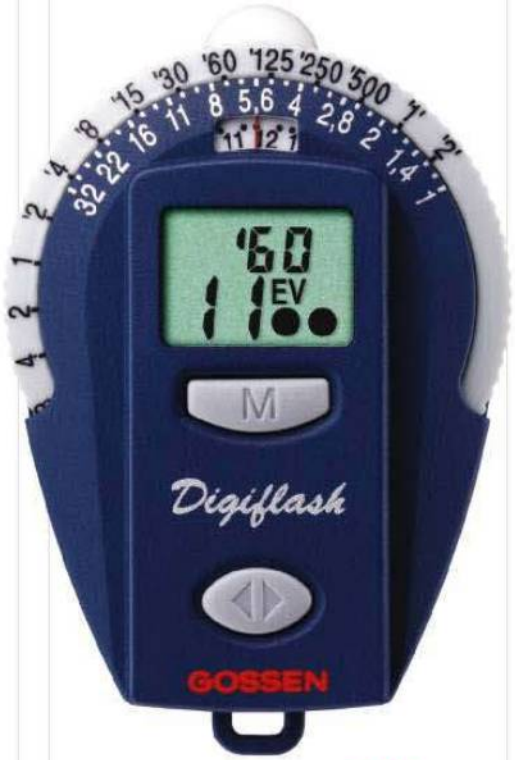


You've got studio lights, now you need to finesse their output with reflectors to soften, direct, and/or diminish your lighting to subtle, artful effect. **The Interfit 5-in-1 Reflector Kit ($45,** street) includes gold, silver, and white reflectors, plus a black gobo for blocking or subtracting light, and a translucent diffuser for softening it. An included bracket for holding and aiming the reflectors and a lightstand sweeten the deal.

LIGHT KIT

Not quite ready to dive into a studio lighting setup? **The SP Studio Systems Off-Camera Flash Accessory Kit ($114,** street) lets you use one or two shoe-mount flash units as a studio setup. The heart of the kit is an articulated lightstand bracket that includes an umbrella shaft slot, plus a cold shoe that will accept a shoe-mount flash. Just set up the lightstand, thread on the adapter, slide the umbrella and flash into place, and you've got umbrella-softened, off-camera main and fill lights. Your flashes will fire, depending on their model, with a PC cord, optical slaves built into the flashes, or peanut slaves attached to the flash shoe. You can trigger the latter two options by popping the camera's built-in unit.

METERING



The Gossen Digiflash ($190, street) has an old-fashioned feature we wish more new-fangled meters had: Instead of spitting out a single aperture and shutter speed combo, it shows an EV reading, which you transfer to a dial that shows all the possible aperture and shutter speed combinations for a complete overview of exposure options. It makes reflected and incident readings for ambient light and flash (cordless only), scene contrast levels, and is small enough to slide into a camera's hot-shoe with an accessory clip.

DSLRS

September being a traditional time for new camera introductions, it's also a time to look for bargains among current models. We'd watch for rebates and price cuts—the street prices we list here were typical in mid-July, but they still have room to fall.

Canon Rebel T1i ($800 with kit lens) **qualifies as near-larceny, but all current Rebel models are bargains.**
Nikon D90 ($900, body only) **stands out for its great imaging, sweet handling, and HD video—even at this price, it's a steal.**
Pentax K-x ($712 with 18–55mm and 50–200mm lenses) **provides a low-cost entry into DSLRs and access to a huge catalogue of current and old lenses.**
Sony Alpha 380 ($730 with 18–55mm and 55–200mm lenses) **is another solid choice for DSLR newcomers who want to get a lot for less.**

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BEST BUYS 2010 MACRO

LIGHT TENT

Light tents provide soft, even, diffused illumination, and you can use them with strobes, hot lights, or even just room lights or daylight. **Creative Light's 20x20x20 Light Shed ($58,** street) provides enough room for medium-sized objects and can fold down flat like a reflector for storage—perfect for eBay sellers or catalogue photogs, and one of the least expensive well-made tents of its size. Plus, it includes four colored fabric backgrounds for variety.

LENSES

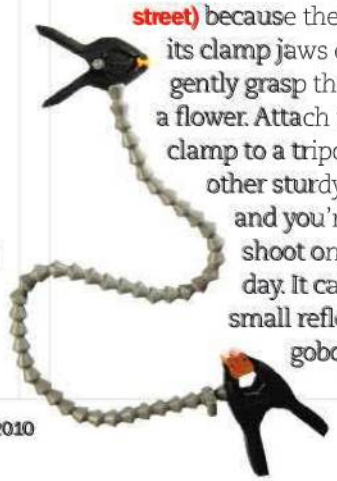
You'll find the bargains among dedicated macro lenses in shorter focal lengths, but we also chose a longer lens more apt for portraits. These three are all built for full-frame DSLRs: **Canon 50mm f/2.5 EF ($265,** street) scales up to 80mm equivalent on APS-C sensors. **Tamron 90mm f/2.8 SP Di ($460,** street) offers great value in a portrait-length macro. **Tokina 35mm f/2.8 AT-X Pro DX ($300,** street) doubles as a normal-equivalent on APS-C.

RAILS

Every little movement affects both your focus and framing in macro photography. A focusing rail, like **the Novoflex Mini ($248,** street), greatly simplifies the process of making those minute adjustments to get the exact image you want. And it costs hundreds less than many other rails.

CLAMP

We like the **McClamp Standard Micro Clamp ($45,** street) because the foam in its clamp jaws can gently grasp the stem of a flower. Attach the other clamp to a tripod leg or other sturdy object, and you're good to shoot on a windy day. It can hold a small reflector or gobo, too.



EXTENSION TUBES

The Kenko auto extension tube set ($170, street) costs about half of what three Canon or Nikon tubes would, and makes an economical way to shoot macro without buying a macro lens—though they'll work with macro lenses, too.

MACRO FLASH

When you're *way* close to a subject, the lens itself will get in the way of regular flash. You need a macro flash, like **Sigma's EM-140 DG Macro Ringlight ($380,** street). It lets you adjust ratio between its two light sources, and comes in versions that work with the TTL of all major camera makes.

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Terry Wowro / Wowro Photography

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BEST BUYS 2010 POSTPRODUCTION

TABLET

For **$90,** street, **the Wacom Bamboo Pen & Touch** will make all the difference in your retouching and masking in Adobe Photoshop. A tablet that lets you use your fingers, it has as much pressure sensitivity (1024 levels) as the model that was the top of the line for years. You can use the stylus for retouching and your fingers instead of a mouse on the tablet's 5.8x3.6-inch active area. Also, if you use Photoshop CS5, you'll be able to really take advantage of its new painting tools.

STORAGE

If you shoot a lot of RAW files, and store a lot of TIFFs, you must have an external backup drive. **The LaCie 2TB MAX Quadra external hard drive ($230,** street) is a good choice because it uses RAID 1. This structure lets you set it up to have its two 1-terabyte drives mirror one another—placing one copy of all your stuff on each drive, so you'll be sure not to lose it. It has USB, eSATA, and FireWire 800 ports.

SCANNER

A scanner like **Epson's Perfection V330 Photo ($115,** street) is great for sharing old snapshots or bringing slides out of the trays and into e-mail. With 4800x9600-dpi optical resolution, it can scan prints slightly larger than letter-size, as well as slides and negatives.

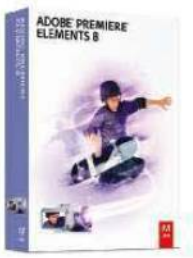
PRINTER

The Canon Pixma Pro9000 Mark II Inkjet Printer ($500, street) is one of the least expensive 8-ink printers that can print up to 13x19 inches—and rebates come frequently. The 16-bit unit uses dye-based inks, can print borderless, and has a separate feeder slot for heavyweight papers.

SCREEN CALIBRATION

Photographers who print at home or edit their images need a calibrator. The easy-to-use **X-Rite i1Display LT Color Management Solution ($150,** street) can save you a fortune in printer paper, not to mention antacids.

SOFTWARE



Adobe Premiere Elements, ($99, street) is one of the best video editors at this price. It uses a multi-track timeline editor, and, for the time-crunched, can automatically create an Instant Movie based on your clips.

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Fresh Kids

With a new approach to school portraiture, a Brooklyn photographer captures the spirit of children. Here are the secrets of his success.

Text by Peter Kolonia; photos by Dennis Kleiman

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LIKE ALL PARENTS, Dennis and Kelsey Kleiman of Brooklyn, NY, were hoping for great school portraits of their preschool daughter. Also like most parents, what they got from the school sessions were formulaic mug shots. "We marveled at how devoid her class pictures were of her personality and spirit," explains Dennis.

Their response? Dennis Kleiman, a successful New York commercial photographer, lugged his lights, backdrops, cameras, and lenses into his daughter's preschool and reshot her entire class. The result was a remarkable set of child portraits that ultimately became a new kind of school photography and a business called Stomping Ground Photography (www.stompinggroundphoto.com).

A year later, the Kleimans are now shooting school portraits for grades K through 12, from coast to coast. What they've learned running Stomping Ground—she on the business side, he behind the camera—could benefit any photographer trying to capture a child's unique personality and charm.

On a visual level, Kleiman's portraits all share colorful backdrops of bright, upbeat colors. Unlike most school portraits, which are tightly composed around static heads in a way similar to passport or driver's license photos, he composes more loosely: Capturing kids often full-length and in motion, making expressive body language and colorful backdrops hallmarks of his style.

On a deeper conceptual level, the Kleimans are attempting something new and different. Instead of reproducing a likeness that serves almost exclusively as a record of physical growth, the Kleimans try to reveal the spirit of their subjects. "We strive to take honest, unforced portraits, whether the child is exuberant, shy, mischievous, or quirky. We try to capture whatever the subjects are feeling, and nudge them into behaviors and actions that will photograph well," says Dennis.

How do they do it? First, it helps that they're the parents of two young daughters and fully up to speed on the fads, sports figures, musical groups, and cartoon characters that kids obsess over today. This gives them something to talk about during the shoot, which has the beneficial effect of relaxing and coaxing animated reactions from their subjects. "Before I had kids, I couldn't talk or relate to them. Now I have empathy, and can relate to them, whatever the age group," he says.

To allow the kids to be themselves and exhibit true, child-like behaviors, Kleiman keeps the mood light. He directs as little as possible and never suggests that a child is doing something "wrong."

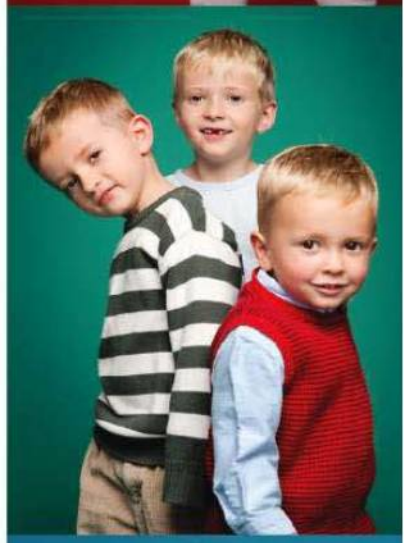
To break the ice, Kleiman asks silly questions. He'll ask a three-year-old, "So you're five?" Or, "Is that a frog on your shirt?" when it's clearly a horse.

He spends most of the photo session listening and laughing.

CONTINUES ON PAGE 96

KID TIPS

- **AVOID** having them smile or say "cheese." Nothing's more deadly than a forced grin.
- **DON'T** direct, but go with what the child offers you.
- **LOOK** for moments when kids are engaged—with toys, friends, or even with you.
- **SHOOT** a lot and quickly, before they get bored and cranky.
- **ALLOW** kids, in a studio, to move around by avoiding focused lights.
- **KNOW** your gear. If you're unsure about technical issues, kids will pick up on it and get nervous, too.
- **COMPLIMENT** your subjects repeatedly and profusely.



STOMPING GROUND PHOTOGRAPHY (8)

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LAB

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ILC TEST

JUNIOR PARTNER

Panasonic's G10 won't break the bank, but still takes beautiful stills and snappy video

JUST THINK: In a little over two years we've seen nearly a dozen interchangeable-lens compacts from four manufacturers, and we expect more to be announced before the year is out. The latest to make its way through the Popular Photography Test Lab is Panasonic's Lumix DMC-G10. A simpler, slightly stripped-down version of the G2 we tested in our July 2010 ILC shootout, the G10 ($550, street, with 14–42mm f/3.5–5.6 lens) showed impressive image quality—similar to its pricier sibling, but at a substantial savings of $250. Could this be the ILC for you? Read on.

PANASONIC LUMIX G10

12.1MP Live MOS
Micro Four Thirds
720p 30-fps HD video
$550, with 14–42mm f/3.5–5.6 lens

In the Test Lab

Not surprisingly, the G10 delivered basically the same resolution as the G2, with 2240 lines per picture height—healthy resolving power for a 12.1-megapixel camera. While color accuracy wasn't quite as good as its pricier kin, an

Though it doesn't have some of the whiz-bang features of its stablemate the G2, Panasonic's G10 delivers high quality images at a more affordable price.

PETER KOLONIA

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average Delta E of 6.7 from 8-bit TIFFs and 6.4 from 16-bit TIFFs are still well within our cutoff for an Excellent rating.

Noise remains a sticky wicket for Panasonic, though. Because its RAW conversion software doesn't vary the amount of default noise reduction applied, low ISOs may get too much, while higher ISOs might end up with too little. And test results bore this out: At ISO 100 and 200, the G10 scored Extremely Low ratings, while at ISO 1600 through 6400, the G10 scored Unacceptable, with noise particularly heavy at the maximum of ISO 6400.

Important to note: For consistency's sake, we always apply the default noise reduction when we process RAW images into TIFFs in our lab. Users of the G10 can opt to apply more noise reduction at higher ISOs, and it would not take too much of a nudge of the slider to bring ISO 1600 images into acceptable noise levels.

Considering that the Live MOS sensor inside this Micro Four Thirds camera captures images in 12-bit color rather than 14-bit, we were pleased with the amount of highlight and shadow detail we saw. While being careful not to clip the highlights when converting from RAW, we were able to pull a surprising amount of detail out of the shadows that probably would have looked a little blocked up coming out of the camera as JPEGs.

As on most other ILCs, with the G10 image stabilization is built into the lens, rather than the camera. In our tests, the new 14–42mm f/3.5–5.6 kit lens served up an average of 3 stops of leeway in handheld shooting.

So if you'd normally use a shutter speed of 1/60 sec for a sharp image, you may be able to slow down to 1/8 sec and still get sharp results, as long as your subject doesn't move.

PANASONIC LUMIX DMC-G10
WHAT'S HOT
Small size, swappable lenses, solid images.
WHAT'S NOT
No image-stabilization switch on kit lens.
WHO IT'S FOR
Budget-minded ILC newcomers who like DSLR-style body design and controls.

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In the Field

Looking like a small DSLR with a great set of controls, the G10 is fun to shoot.

There's a tiny dial to change between continuous, single-shot, and manual focus, while a four-way switch lets you select the drive mode. The five buttons you use to navigate the menus also let you control ISO, white balance, AF area, or Film Mode (Panasonic's term for contrast, saturation, and sharpness presets). If Film Mode doesn't concern you that much, you can also set that function button for something else.

We set it to control Guide Lines during much of our field testing. That's because this feature goes beyond the grids some cameras let you display on the LCD to aid in composing your frame. On the G10, as well as on the G2, you can overlay a conventional Rule-of-Thirds grid if you want, but there's also an option for adding diagonal lines to it. You can also choose the position of one horizontal and one vertical line for a custom cross hair—really handy, since it allows you to put a horizon line precisely on a grid line and

TEST RESULTS

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simultaneously check if something is perfectly vertical.

The Quick Menu lets you change other common settings, such as flash mode, self-timer duration, aspect ratio and picture size, image quality, and image stabilization. This last one is especially important, as Panasonic's new kit lens, unlike the older version, has no switches, forcing you to control stabilization from the menus.

There's only a single command wheel on the G10, but we didn't miss having a second one—this click-wheel serves double duty. For example, in shutter- or aperture-priority modes, it switches between controlling shutter/aperture and exposure compensation when you press it inward. In manual mode, it switches between aperture and shutter speed. In program mode, it switches between exposure compensation and program shift.

So what's missing? Compared with our time spent shooting with the G2, two features we missed the most were automatic EVF/LCD switching and an articulating touchscreen LCD.

The automated switching isn't that big a deal, but once you've become accustomed to it, pressing a button to make it happen feels like a chore. The upside to that, though, is that the camera won't automatically switch to the EVF when you hold it close to your chest, or if your finger or thumb accidentally land on its triggering sensor, as happened to us a few times with the G2.

The lack of an articulated LCD is a bigger deal, since being able to frame with the camera held way above your head or with the

With a great set of controls, the G10 is fun to shoot.

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lens pointed around a corner makes a bigger difference to the images you end up with. Also, the G2's touchscreen controls proved quite useful and sped up camera operation in many instances.

Good Buy?

The $250 price savings compared with the G2 made us feel a whole lot better about the G10's fixed LCD and button-based switching to the EVF. It also makes the G10 the same price as the Sony Alpha NEX-3 ($550, street, with 18–55mm f/3.5–5.6 lens) and just slightly more expensive than the Olympus Pen E-PL1 ($524, street, with 14–42mm f/3.5–5.6 lens).

Given our distaste for Sony's new NEX menu system, we'd opt for the G10 over the NEX-3, but it's a tougher decision when it comes to the Olympus. You can look at the price difference as a very small premium for the G10's EVF, since the PL1 doesn't have one, and the Olympus optional VF-2 EVF costs $250.

Short answer: If you're interested in an ILC, you won't go wrong with the G10. ***—Philip Ryan***

SPECIFICATIONS

IMAGING: 12.1MP effective, Four Thirds-sized Live MOS sensor captures images at 4000x3000 pixels with 12 bits/color.

STORAGE: SD, SDHC, and SDXC. Stores JPEG, RW2 RAW, and RAW + JPEG.

VIDEO: Up to 1280x720, 30-fps Motion JPEG format; built-in mono mic with optional mic input; continuous AF.

BURST RATE: Full-sized JPEGs (Fine mode), up to card capacity at 3.2 fps with SanDisk Extreme III class 6 SDHC card. RAW, up to 7 shots at 3.2 fps (12-bit).

AF SYSTEM: TTL contrast detection with 23 focus areas. Single shot and continuous.

SHUTTER SPEEDS: 1/4000 to 60 sec, plus B (1/3-EV increments)

METERING: TTL metering using 144-area intelligent multiple (evaluative), centerweighted, and spot, EV 0–18 (ISO 100).

ISO RANGE: ISO 100–6400 (in 1/3- or 1-EV increments).

FLASH: Built-in pop-up with TTL autoflash, GN 36 (ISO 100, feet); flash sync to 1/160 sec.

EVF: Fixed eye-level LCD with 202,000 dot resolution. Approximately 100-percent field of view, 0.7X magnification.

LCD: 3-in. TFT with 460,000-dot resolution.

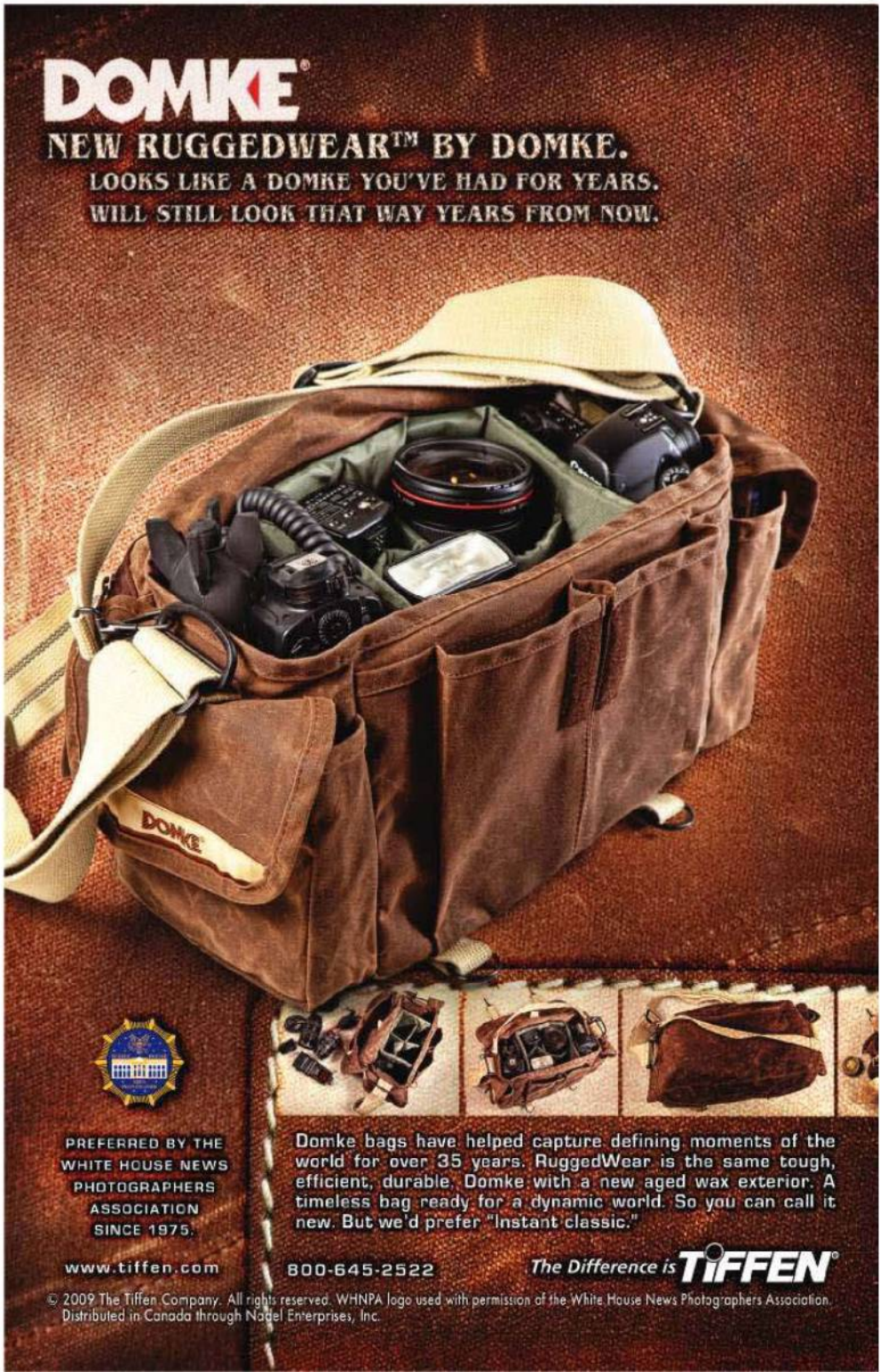
OUTPUT: Hi-Speed USB 2.0, mini-HDMI video, composite video.

BATTERY: Rechargeable DMW-BLB13PP Li-ion, CIPA rating 380 shots (with LCD screen) or 190 minutes (video mode).

SIZE/WEIGHT: 4.9x3.3x2.2 in., 1.2 lb with 14-42mm kit lens, an SD card, and battery.

STREET PRICE: $550, with 14–42mm f/3.5–5.6 lens.

INFO: panasonic.com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AMATEUR PRO

Superduper Zoom

THE FOCAL-LENGTH RANGE WARS ESCALATE TO 30X

SO YOU WANT a huge zoom range, plus better controls than you'd get on a point-and-shoot, but don't want to deal with the multiple lenses of a DSLR or interchangeable-lens compact (ILC)? You need an elecronic-viewfinder (EVF) superzoom, such as Fujifilm's 10MP FinePix HS10 ($430, street).

With its 30X zoom range that covers an equivalent of 24–720mm, you get a true wide angle on one end and an amazingly far-reaching telephoto on the other. Plus, its SLR-like body design comes along with plenty of buttons for direct access to lots of controls.

As with most superzooms, you won't get the same level of imaging as you would with an interchangeable-lens camera. But, as our tests showed, the HS10 comes close to DSLR standards in noise suppression, a breakthrough for this notoriously noisy class of cameras.

In Our Test Lab

We were quite impressed with the HS10's Excellent score in our color accuracy test, an area where many non-DSLRs don't fare well. (Even Samsung's NX10 ILC scored only Extremely High.)

FUJIFILM FINEPIX HS10
WHAT'S HOT
Super long reach and wide angle in one lens.
WHAT'S NOT
Small sensor doesn't deliver on resolution.
WHO IT'S FOR
Shooters who want a massive zoom and DSLR-like controls but not swappable lenses.

PHILIP RYAN (LCD IMAGE)

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We were far less than impressed, however, with this Fujifilm's tested resolution, only 1550 lines, for a mere Acceptable rating. Yes, 10.3MP might seem on the low end of the pixel count these days, but other 10MP cameras can manage much higher resolution: Nikon's 10.2MP D3000 DSLR turned in 2100 lines in the same test, albeit with a larger sensor (and larger pixels).

One factor in this disparity could be Fujifilm's RAW software (a modified version of Silkypix), which outputs only JPEG files. Fuji says it hopes to have a software upgrade to allow TIFF output available by the time you read this. But we ended up having to use JPEGs created from RAW files for our tests, rather than the uncompressed TIFFs we normally process.

There's no such thing as a 24–720mm f/2.8–5.6 zoom for a DSLR, which is what this equates to in full-frame terms. If there were, it would probably cost more than this camera.

Despite the compressed image files, the HS10 scored well on our noise tests, with acceptable levels up through ISO 800. That's on par with the Samsung NX10 and Nikon D3000, both of which use APS-C size sensors. Most high-end compacts will hit Unacceptable noise levels past ISO 400, some topping out at ISO 200.

The HS10's noise performance may be due to its back-illuminated CMOS sensor, which has most of its electronics on the rear of the chip to allow more room for larger pixels on the front. The noise reduction in Fuji's RAW software may play a role, too, though it probably contributed to lower resolution scores.

The Shooting Experience

With its big rubberized grip, and no fewer than 10 buttons on the camera back—not counting the 5-way control pad—the HS10 feels a lot like an entry-level DSLR. Once you start to use it, however, you may end up cursing those buttons, at least at first. While we applaud that they give you direct access to ISO, exposure modes, autofocus, white balance, and more, we found them difficult to use.

To change settings, you have to hold down the appropriate button with your left hand while turning a command wheel with your right. This wouldn't be bad if the buttons weren't so hard to hold down. Often, though, we found ourselves turning the command wheel to no effect. With time, we got better at it, but a different style of button would make the camera much easier to use.

We were very pleased with the zoom ring, which has deep rubber ridges and markings both in front and along the length of the barrel as it extends from the front of the camera. The relatively narrow focusing ring, behind the zoom ring, is made of plastic, but it has the same deep ridges which make it easier to turn, despite its placement too close to the camera body.

Like most non-DSLRs, the HS10's autofocus system proved sluggish compared with a DSLR or recent ILC.

Also, it pays to keep in mind that the extremely long 30X zoom, which maxes out at 720mm, brings with it a close-focusing distance of nearly 10 feet when zoomed to its maximum. Even in macro mode, close focusing is 6.6 feet at 720mm, although that works out to a respectable 1:2.8 magnification.

If you switch to manual focus, the camera will magnify the center of the LCD screen (or EVF image) to help you get your sub-

You don't have to take your eye off the finder to change settings.

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SUNBOUNCE MICRO MINI & FLASH BRACKET

Perfect light reflectors for portrait and weddings.

VERSATILE LIGHT
We all know that a larger light source produces a softer, more flattering light. Why use a wireless capable flash on its own? Use the large, double sided surface of the MICRO-MINI and a Flash Bracket instead! Now you can create wonderfully attractive studio light outside with your dedicated DSLR flash. And if the sun is shining, use the reflector with the sun.

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A complete Micro Mini Kit with Flash Bracket accessory weighs less than 2.5 pounds, and collapses to a shoulder-strap carrying case for extreme portability. The Micro Mini also attaches to stands with Grip Head accessory for hands-free operation. Perfect for lighting wedding parties and events when you need an extra set of hands doing something other than holding reflectors.

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ject sharp—but be prepared to turn that ring a lot. The MF ring activates the electric motors that focus the lens, and while the fine control this gives you might be useful in some instances, it can be frustrating when the lens is completely defocused.

Video? The high-definition 1080p footage we shot was impressive for such a small sensor, though not quite as nice as you'll get from an ILC. Slow-motion capture worked flawlessly, but it reduces the pixel count to a miniscule 224x64 when shooting at 1,000 frames per second. At 120 fps (still plenty slo-mo in our book) you get 640x480 resolution. Not bad.

With its own spot on the mode dial, we'd hoped for more from Fuji's Motion Panorama scene mode. Much like Sony's Sweep Panorama mode, this lets you create a wider-than normal image by moving the camera in one smooth motion as it captures multiple images and then stitches them together into a single panoramic shot.

Though neither company's system is perfect, we liked the results from the Sony cameras, which we've spent more time with. The HS10 had trouble creating seamless pictures—there were always one or two elements that wouldn't stitch properly. Sony cameras stitch their shots selectively, based on the content, using only the portions (sometimes just small slivers) of the images that will merge seamlessly.

The EVF doesn't have the highest resolution we've ever seen but, with 200,000 dots, it's not the worst either. Like all EVFs, it blanks out as you shoot a burst. This makes panning along with a subject somewhat difficult, but you don't have to take your eye away to access the menus or change any other settings that, on a DSLR you'd have to look at the LCD.

While it's nice that the HS10 has a small sensor to switch between the EVF and the 3-inch, tilting LCD, it also turned off the monitor a few times when we were shooting at waist level with the LCD facing upward. This is

TEST RESULTS

SPECIFICATIONS

IMAGING: 10.3MP effective, 1/2.3-inch CMOS sensor captures images at 3648x2736 pixels with 12 bits/color.
STORAGE: SD/SDHC stores JPEG, RAF RAW, and RAW + JPEG files.
LENS: Fujinon 30X optical zoom lens covers 35mm equivalent of 24–720mm with a maximum aperture range of f/2.8–5.6
VIDEO: Up to 1920x1080, 30-fps, stored as MOV files with H.264 codec; built-in stereo mic, no external mic input.
BURST RATE: Full-sized JPEGs (Fine mode), up to 7 shots at 10 fps. RAW, up to 6 shots at 10 fps (12-bit). RAW + JPEG, up to 5 shots at 10 fps.
AF SYSTEM: TTL contrast detection with single-shot and continuous AF.
METERING: TTL metering with 256-segment (evaluative), centerweighted, and spot.
ISO RANGE: ISO 200–6400 (in 1/3-EV increments).
FLASH: Built-in pop-up with TTL autoflash, range up to 26 ft at wide angle (ISO 800) or up to 13 ft at telephoto (ISO 800).
EVF: Fixed eye-level 0.2-inch LCD with 200,000-dot resolution.
LCD: 3-in. TFT with 230,000-dot resolution.
OUTPUT: Hi-Speed USB 2.0 and mini-HDMI video.
BATTERY: Four AA, accepts alkaline, lithium, or rechargeable NiMH cells. CIPA rating 300 shots with alkaline, 400 with Ni-MH, or 700 shots with lithium.
SIZE/WEIGHT: 5.1x3.6x5.0 in., 1.6 lb with an SD card and batteries.
STREET PRICE: $430.
INFO: fujifilmusa.com

LENS TEST

DISTORTION:
- At 24mm: 0.08% (Imperceptible) pincushion
- At 200mm: 0.09% (Imperceptible) barrel
- At 720mm: 0.08% (imperceptible) barrel

VIGNETTING:
- At 24mm: gone by f/4
- At 200mm: none
- At 720mm: none

common with EVF cameras; you can also turn auto switching off through the menus.

Finally, if you don't like cameras that run on AA batteries, be warned that this one takes four of them—and they run out plenty quickly if you use alkalines. Using lithium disposables will more than double the battery life, though (see specs for details). The most economical alternative would be nickel metal-hydride rechargeables.

Bottom Line

Despite our nitpicking, the HS10 is a fun camera to use. It's hard to complain about having a 24–720mm zoom lens in a camera this size, especially with usable sensitivity up to ISO 800 and a tilting 3-inch LCD.

If you're trying to avoid interchangeable lenses and want to have lots of fun taking pictures, there are certainly worse things you could do with your $430.

—Philip Ryan

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AMATEUR PRO

Vast View

THE WIDEST STABILIZED ZOOM FOR FULL-FRAME

HOW POPULAR is this focal range? Well, Nikon alone has three zooms in the category—an 18–35mm f/3.5–4.5, a 17–35mm f/2.8, and now this 16–35mm f/4—all full-frame and all still in the catalogue as we went to press. This new Nikkor is the industry's widest full-frame zoom with onboard stabilization. On a DX body, such as D90 or D5000, the lens delivers the equivalent focal length of 24–52.5mm.

Large and heavy, at $1,150 (street) it's also expensive for an f/4. (Canon's full-frame 17–40mm f/4, albeit non-IS, streets for $750.) But it comes fully loaded: two ED and three aspheric elements for sharpness and distortion control, Silent Wave Motor (SWM) for focusing, Nano Crystal Coat on some elements for taming flare, internal zooming and focusing for a stationary lens barrel, and the latest Vibration Reduction (VR II).

Attractively finished and well marked, this lens also has very well damped zoom and manual-focus actions. Though not the fastest we've seen, autofocus zips from close to far focus quickly—producing virtually no sound.

On the Popular Photography Test Lab optical bench, its SQF numbers were in the Excellent range, mirroring other Nikons in this class and Canon's 17–40mm f/4 and 16–35mm f/2.8. Edge vignetting and subject magnification (see Test Results, below) were at or near the top of the class.

We couldn't replicate Nikon's claimed 4 stops of extra hand-holdable sharpness using VR, but our three testers did get between 2 and 3.5 stops—not bad at all.

Where this wide lens really shines is its distortion control. It's one of few ultrawide zooms to achieve Imperceptible distortion (0.09% pincushioning at 24mm).

Useful for landscapes and group portraits, this 16–35mm's superb distortion control also suits it to architectural work. And it offers VR handholdability. Expensive and bulky, yes, but any Nikon shooter who wants sharp, distortion-free, handheld pictures even in low light, will pay that price.

—Julia Silber

NIKON 16–35MM F/4G ED VR AF-S NIKKOR
WHAT'S HOT
Superior distortion control in an ultrawide.
WHAT'S NOT
Expensive and bulky.
WHO IT'S FOR
Photogs who demand distortionless wide-angle shooting.

This bulky ultrawide provides excellent distortion control and vibration reduction.

SPECIFICATIONS

16–35MM (16.53–35.58mm tested), f/4 (3.89–4.31 tested), 17 elements in 12 groups. Focus ring turns 70°. Zoom ring turns 80°. Focal lengths marked at 16-, 20-, 24-, 28-, and 35mm.
DIAGONAL VIEW ANGLE: 107–36 degrees
WEIGHT: 1.53 lb
FILTER SIZE: 77mm
MOUNTS: Nikon AF
INCLUDED: Lenshood, case
STREET PRICE: $1,150

TEST RESULTS

DISTORTION: At 16mm, 0.69% (Visible) barrel. At 24mm, 0.09% (Imperceptible) pincushion. At 35mm, 0.21% (Slight) pincushion.
LIGHT FALLOFF: At 16mm, none. At 24mm, gone by f/5.6. At 35mm, gone by f/5.6.
CLOSE-FOCUSING DISTANCE: 10.25 inches.
MAXIMUM MAGNIFICATION RATIO: At 16mm, 1:7.09. At 24mm, 1:4.59. At 35mm, 1:3.33.

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size.

16 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.8	94.5	91.4	85.4	78.3
5.6	95.9	94.7	91.8	86.1	79.4
8.0	96.1	94.8	92.0	86.6	80.2
11.0	96.1	94.9	92.2	87.1	81.1
16.0	95.7	94.4	91.3	85.5	78.7
22.0	94.8	93.2	89.4	81.8	72.6

24 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.1	94.9	92.1	86.6	79.9
5.6	96.2	95.1	92.3	86.9	80.4
8.0	96.2	95.0	92.2	86.9	80.6
11.0	96.2	95.1	92.4	87.3	81.4
16.0	95.0	94.7	91.9	86.5	80.1
22.0	95.1	93.6	90.1	83.1	74.7

35 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	95.5	94.5	91.5	85.7	78.7
5.6	96.1	94.8	92.0	86.5	80.1
8.0	96.1	94.9	92.0	86.8	80.8
11.0	96.0	94.8	92.0	86.7	80.4
16.0	95.2	94.6	91.6	86.0	79.4
22.0	95.1	93.6	90.0	83.2	74.8

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Digital Photography

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At the heart of the image

Make Memories. Share Joy.

The COOLPIX L22 is the ideal camera for consumers who are looking to easily capture all of life's memories at an affordable price, but without compromising performance. The COOLPIX L22 features 12- megapixel resolution for stunning image detail, a 3.6x Zoom-NIKKOR lens for creative compositional freedom. ISO up to 1600 capability helps give you sharper results when shooting in low light or capturing fast-moving subjects.. The COOLPIX L22 sports a huge bright 3.0-inch 230,000-dot LCD screen with a wide-viewing angle and anti-glare coating;. 3-way VR Image Stabilization System; Smart Portrait System; Easy Auto Mode and more.
Nikon, Inc. limited warranty included 2010 Nikon Inc.

COOLPIX P100

Zoom Closer. Shoot Faster. Do More.

The COOLPIX P100 Features an incredible 26x Super Telephoto-Zoom Lens and CMOS Technology for Shooting Versatility. It incorporates a 10.3-megapixel backside illumination CMOS sensor, which enables high-speed shooting at 10 frames per second (fps). Additionally, a Night Landscape Mode combines a series of consecutive shots taken into a single image, with reduced noise.
Nikon, Inc. limited warranty included 2010 Nikon Inc

COOLPIX S8000

Super Slim. Stunningly Close. Clearly Brillliant.

The 14.2-megapixel COOLPIX S8000 Boasts 10x Zoom, Ultra-High Resolution 3.0-Inch LCD Screen and Enhanced Creativity with Class-Leading Slim Design. Additionally, the S8000 has the ability to record HD movies (720p) at 30 fps with built-in stereo sound recording, features a 3" ultra-high resolution 921,000-dot Clear Color Display LCD and a Creative Slider, a fun new way to apply effects when shooting in Auto Mode.
Nikon, Inc. limited warranty included 2010 Nikon Inc.

D3000

Incredible Pictures. Incredibly Easy

The 10.2 MP D3000 offers everyone the ability to discover the superiority of D-SLR photography at an affordable price point. It features an 11-point autofocus system, Active D-Lighting system, 3D Color Matrix Metering II, a new Guide Mode, and an extensive Retouch Menu, enabling consumers to edit photos, even without a computer.
Nikon, Inc. limited warranty included 2010 Nikon Inc.

D5000

Smart. Sharp. Simply Brilliant

The D5000 12MP DSLR Camera expands possibilities for photo and HD Video creativity with D-Movie mode, Vari-Angle LCD Monitor & 19 Automatic Scene Modes. It also incorporates a comprehensive set of in-camera editing features to make the most of captured images without the need of a computer.
Nikon, Inc. limited warranty included 2010 Nikon Inc.

D90

Engineered for Artistry

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.
Nikon, Inc. limited warranty included 2010 Nikon Inc.

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Digital SLR's

Canon EOS DIGITAL REBEL T1i

The Journey Continues

In addition to an all-new 15.1 MP Canon CMOS sensor, DIGIC 4 Image Processor, a 3-inch Clear View LCD with anti-reflective and scratch-resistant coating, the EOS Rebel T1i adds remarkable Full HD video capture at resolutions up to 1920 x 1080. An HDMI port allows for quick connections to HDTVs and monitors for easy viewing of your stills and videos.

OLYMPUS PEN E-PL1

Powerfully Simple

The new Olympus PEN E-PL1 is truly greater than the sum of its parts. This surprisingly small camera body is packed with technology normally found in bigger, bulkier cameras and High Definition (HD) camcorders. With features like interchangeable lenses, the new Live Guide and one-touch HD video - the E-PL1 is an easy-to-use and portable all-in-one package that travels with you to capture all the details of your life.

PENTAX K-x Kit

Redefining the Entry-Level DSLR

The Pentax K-x offers photographic performance that challenges higher class DSLR models. It offers Live View and HD video, is available in white, black, as well as special, limited edition red and navy. The 12.4 megapixel CMOS image sensor features sensor-shift Shake Reduction for stabilized image and video capture up to 4 stops max. The K-x also features Face Detection AF, creative processing and filter modes, fast 4.7 FPS Capture speed and 1/6000 second maximum shutter speeds. .

TAMRON AF18-270mm F/3.5-6.3 Di II VC (Vibration Compensation) LD Aspherical (IF) Macro

The Longest Steadiest Lens on Earth

The AF 18-270 covers an angle of view equivalent to that of a 28mm wideangle to a 419mm ultra telephoto with just one lens, letting the user capture once-in-the-lifetime images of panoramic landscape images or close-up pictures of children smiling, without having to get too close to the subject and without having to change lenses.

Camcorders

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Vixia HF M300

A brilliant blend of capability and convenience.

Canon's VIXIA HF M300 Flash Memory Camcorder records directly to an SD memory card. A Genuine Canon 15x HD Video Lens and 3.89-megapixel Full HD CMOS Image Sensor help to deliver high definition video and 3.3 MP photos with incredible detail and lifelike color. Smart Auto "reads" the visual components of the scene you're shooting and chooses the best settings. Touch & Track allows you to achieve sharp focus and precise exposure for any subject, simply by touching the 2.7" Touch Panel LCD.

Vixia HF R11

HD Dual Flash Memory Camcorder

With the Canon VIXIA HF R11 Dual Flash Memory Camcorder, you'll find that high definition video has hit new levels of convenience, ease, performance- and value. The VIXIA HF R11 has a 32GB internal flash drive, together with an SD memory card slot, Canon's Relay Recording and Smart Auto. A Genuine Canon 20x HD Video Lens and Dynamic IS works in combination with Canon's sophisticated HD image processing to deliver the sharp, vivid, lifelike video you want to see on your HDTV. Advanced Video Snapshot lets you create 2-, 4- or 8-second movie clips, with music, that are perfect for sharing.

FS300

Fast, Flexible, Flash Memory

Adding to the usefulness of the Canon F300 flash memory camcorder is Quick Charge - which reduces the recharge time for the FS300's battery and Pre-Record which gives you a head start on capturing the action. With the FS300's Canon Exclusive features such as Canon 41x Advanced Zoom and DIGIC DV II Image Processor, combined with a 2.7" Widescreen LCD, Quick Charge and our new Dynamic IS - you've got a flash memory camcorder that's both hard to beat and unmistakably Canon.

Vixia HF S200

Shoot. Capture. See. Be HD.

Canon's VIXIA HF S200 Flash Memory Camcorder, with two SD memory card slots, offers Canon's most sophisticated feature set to date - blurring the line between consumer and professional. Canon's superlative proprietary imaging technologies help deliver video and 8.0 megapixel photos with incredible detail and lifelike color. Touch & Track allows you to achieve sharp focus and precise exposure for any subject, simply by touching the generous 3.5 inch High Resolution (922,000 dot) Touch Panel LCD. Native 24p Mode perfectly matches the frame rate of film.

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AMATEUR PRO

Widest Yet

A ZOOM THAT LETS YOU GET THE BIG PICTURE

SIGMA'S WIDEST-angle non-fish-eye zoom for APS-C-sensored DSLRs (a full-frame 12–24mm equivalent) is the industry's widest. The $700 (street) lens is also one of Sigma's first to incorporate a new form of fluorite-like glass known as FLD (for "F Low Dispersion"). A chromatic-aberration-controlling optical glass that allegedly equals fluorite's image-sharpening ability, it's said to be lighter, less brittle, and less expensive to make.

Perhaps because of its FLD glass, this zoom is slightly lighter than expected. Its zoom and focusing rings offer pleasing turning actions, and internally focusing, it lets you manually focus in AF mode. The HSM-driven AF is very quiet, though not silent, with a slight vibration. It casts a shadow when used with a built-in flash, which becomes more objectionable as you focus closer or zoom out wider.

The petal-shaped lens shade is permanently attached—perhaps Sigma's way of telling you it's absolutely necessary for controlling flare and protecting that bulging front element. The lens takes 72mm filters via a threaded, felt-lined collar that slides over the lens shade. Because the zoom's angles-of-view are so wide (to 114.4 degrees), the corners vignette when you attach the collar—especially at the wider focal lengths.

On our optical bench, the lens turned in decent sharpness and distortion control (see Test Results). (Most unusual was the complex distortion at 12mm, where our DxO Analyzer 3.2 system found both Slight-range pincushion and barrel distortion within a single frame.)

While optically this lens came in slightly below the competition, except in distortion control, that didn't surprise us: It's significantly wider than the comparable Nikon, Olympus, and Tamron zooms. Such slight optical imperfections are minor prices to pay for APS-C shooters who want the ultrawide views previously available only to full-frame shooters. What we really liked? That tight 9.3-inch close-focus distance for the fun we had playing with perspective distortion in the field. —*Julia Silber*

SIGMA 8–16MM F/4.5–5.6 DC HSM AF
WHAT'S HOT
Extremely wide angle of view.
WHAT'S NOT
Odd system for accepting filters.
WHO IT'S FOR
APS-size DSLR shooters who want wider views for tight spaces and group portraits.

SPECIFICATIONS

8–16MM (8.24–16.54mm tested), f/4.5–5.6 (f/4.26–5.78 tested), 15 elements in 11 groups. Focus ring turns 150°. Zoom ring turns 60°. Focal lengths marked at 8-, 10-, 12-, 14-, and 16mm.

DIAGONAL VIEW ANGLE: 114–75 degrees

WEIGHT: 1.31 lb

MOUNTS: Canon AF, Nikon AF, Pentax AF, Sigma AF, Sony AF

STREET PRICE: $700

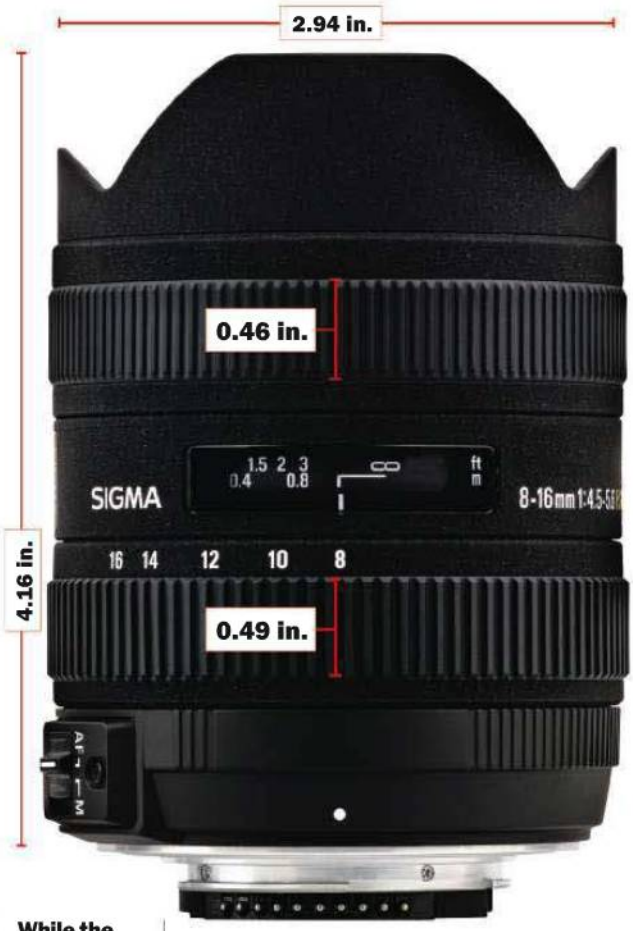
TEST RESULTS

DISTORTION: At 8mm, 0.38% (Visible) barrel. At 12mm, 0.14% (Slight) complex. At 16mm, 0.19% (Slight) pincushion.

LIGHT FALLOFF: At 8mm, gone by f/6.3. At 12mm, by f/6.3. At 16mm, by f/8.

CLOSE-FOCUSING DISTANCE: 9.3 inches.

MAXIMUM MAGNIFICATION RATIO: At 8mm, 1:12.32. At 12mm, 1:8.53. At 16mm, 1:6.9.



While the system for accepting 72mm filters is inelegant, it's better than having no filters at all.

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size.

	Size	5x7	8x10	11x14	16x20	20x24
8 MM	4.5	95.2	93.7	90.2	83.6	75.8
	5.6	96.1	94.9	92.1	87.2	81.5
	8.0	96.2	95.0	92.4	87.7	82.4
	11.0	96.0	94.7	91.9	86.9	81.2
	16.0	95.4	93.9	90.6	84.5	77.5
	22.0	94.6	92.9	89.0	81.4	72.3

	Size	5x7	8x10	11x14	16x20	20x24
12 MM	5.0	95.6	94.3	91.1	85.4	78.9
	5.6	95.7	94.4	91.4	85.9	79.6
	8.0	95.7	94.4	91.3	85.9	79.6
	11.0	95.6	94.2	91.0	85.3	78.7
	16.0	95.2	93.7	90.3	84.0	76.7
	22.0	94.3	92.6	88.4	80.4	70.7

	Size	5x7	8x10	11x14	16x20	20x24
16 MM	5.6	95.1	93.6	90.1	83.6	76.2
	8.0	95.3	93.8	90.5	84.4	77.5
	11.0	95.3	93.8	90.4	84.4	77.4
	16.0	95.0	93.5	90.0	83.5	76.2
	22.0	94.3	92.5	88.3	80.4	71.0
	29.0	93.9	92.0	87.6	78.8	68.2

KEY A+ A B+ B C+ C D F

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Master of RAW

THE LATEST LIGHTROOM ROCKS

PHOTOSHOP LIGHTROOM, now in its third iteration, is Adobe's version of digital-darkroom workflow software. Made for mass quantities of RAW files, it handles importing, cataloging, converting, printing, and exporting your pictures. Using the same conversion algorithms as Adobe Camera Raw (the converter that comes with Photoshop), it's ideal for photographers who work with lots of images, do most editing in RAW, and use Photoshop just for serious retouching.

The best upgrades to the software are under the hood: Adobe seriously improved RAW file processing itself. Noise reduction and sharpening are markedly better (for advice on how to make the best use of the new tools, see Software Workshop, page 48). This go-round is much speedier, too—in Lightroom 2, we had to wait many seconds for an image to be ready to edit in Develop mode, but now the transition is much snappier, and thumbnails load markedly faster.

SPECIFICATIONS

MINIMUM SYSTEM REQUIREMENTS
Mac: Intel processor with OS X 10.5 or later, 2GB RAM; Windows: Intel Pentium 4 or equiv., 2GB RAM. **PRICE:** $300 or $100 upgrade, direct from adobe.com

ADOBE PHOTOSHOP LIGHTROOM 3
WHAT'S HOT
Amazing upgraded RAW processing.
WHAT'S NOT
Marginal support for video clips.
WHO IT'S FOR
Prolific RAW shooters who have a Photoshop-heavy workflow.

Interface Basics

If you're coming from version 2, you won't notice much difference in the main interface. Your activities are categorized into five modes: Library, Develop, Slideshow, Print, and Web. A film strip of thumbnails runs across the bottom. In most of the modes, settings are adjusted in a panel at the right; presets and templates, on the left. Their content changes according to your activity.

The modal setup is fairly intuitive, particularly if you're less familiar with Photoshop. If you're used to Photoshop, you may find the nondestructive editing and selective masking tools puzzling at first.

In Library mode, the new Publish Services feature has a lot of potential. It's a great tool for syncing up folders across hard drives, to devices, or, eventually to multiple photo-sharing sites. At press time, only Flickr was available, but it works as promised: Set it up with your Flickr account, and drag and drop your photos to upload them. If your pictures get comments, they'll sync up and be viewable in Lightroom.

Lightroom's interface hasn't changed much with this upgrade, but you'll notice faster processing and superior RAW conversions.

Publish Services is powerful for syncing to mobile devices as well—using it is the best way to get your images from Lightroom to your smartphone or iPad. We just hope lots of photo-sharing sites create Publish Services soon.

Importing Rules

One of the main points of using a tool like Lightroom, which keeps track of its images in a database, is to create an organization system that doesn't require much effort. To that end, our favorite improvement is Lightroom's totally revised import dialogue. We've never seen an importing system as clear and functional.

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The dialogue goes from left to right. On the left, you select among folders or any devices hooked up to your machine, then you'll see thumbnail previews of those images in the center. If they're already in the catalogue, they'll be grayed out.

You can convert to DNG on import, copy or move them to a new location and add them to the catalogue, or simply add them where they are. If you're moving or copying, you'll see a preview of exactly where they will go and what your new folder structure will look like. This is useful—in LR2, if you didn't check the destination folder, your pictures could end up in surprising places on your hard drive.

Another important upgrade to the import dialogue: You can see magnified versions of your photos before copying them—a great way to make sure your shots are decent before taking up ever more space on your hard drive.

As always, you can backup your images while you import, rename, and add keywords. Now there's also a compact view of the dialogue—use it if you're confident in your saved import settings.

New Stuff

Much of what's new to conversion is also available in Adobe Camera Raw 6, which comes with Photoshop CS5. There's the new lens correction tool, for which you can create your own profiles or use those shot by Adobe or other users.

We're fans of Micro Four Thirds cameras, so we're disappointed that, for now, the new lens profiler won't work with that format. Still, if you can't use the automatic profile-based version, you have the ability to switch to Manual in order to choose the amount of distortion or perspective correction, vignetting, and chromatic aberration correction to apply.

Just as you can correct to remove a vignette, you can add one, even after a crop. LR2 also let you do this, but now you can choose among three modes and control the way the vignette affects the highlights. You can also add grain and dial in its size and shape. Use it for style or to prep a RAW file to be composited into another, grainier photo.

You also get some marginal support for video. Rather than ignoring your videos, LR3 will import them and play them within the program using your computer's default video player. But video support unfortunately ends there—especially unfortunate given that you can now export video files of the slideshows you create in Lightroom. It's great that you don't have to go elsewhere to create a video slideshow, but it would be even better if you could add your motion clips to the show.

Lightroom adds some real support for tethered shooting, though it's limited to particular Canon and Nikon DSLRs. The print dialogue has a cool new layout feature that lets you do a sort of freehand collage. And watermarking is improved for photographers who like to leave their names imprinted on their images.

Lightroom vs. Aperture

The eternal question for Mac users remains: Which is better, Apple Aperture or Lightroom? (PC users don't face this dilemma, since Aperture is Mac-only.) The answer depends on your priorities.

Aperture isn't divided into modes like Lightroom, and its floating palette design means that most of the time, you get to see more of your image, larger on your screen. And it has a leg up on three counts: face recognition, geotagging, and video. Aperture can help you quickly keyword friends and family by name (a feature also in Photoshop Elements), and can sort your photos by location or array them on a map. If you shoot a lot of video clips, you can trim and add them to slideshows.

The import dialogue is one of the best out there—never has it been as clear where your pictures will land once they've been transferred to your computer.

Lightroom, however, has a superior import and a far superior export process—it sharpens on export, a huge timesaver when shrinking and saving JPEGs for the web. Lightroom (like ACR) also has some of the best noise reduction that we've seen.

One of the main reasons to choose Lightroom? Photoshop integration. Because Lightroom and ACR (and thus Photoshop) share a RAW conversion engine, everything new to Lightroom's Develop mode is also available in ACR—the controls just look a little nicer in Lightroom. This connection means that all the RAW converting you do in Lightroom will match what's performed in ACR, for seamless flow into Photoshop. Want to open your converted RAW file as a re-editable Smart Object in Photoshop? You can't do that in Aperture.

The Buying Decision

If you use Lightroom 2, we highly recommend upgrading. This new version is faster, the import process is better and, most importantly, the RAW processing is superior. If you use Photoshop, no other workflow software is as tightly integrated. And for photographers who rely heavily on Photoshop for retouching, this fact alone could be a reason for choosing Lightroom 3.

—Debbie Grossman

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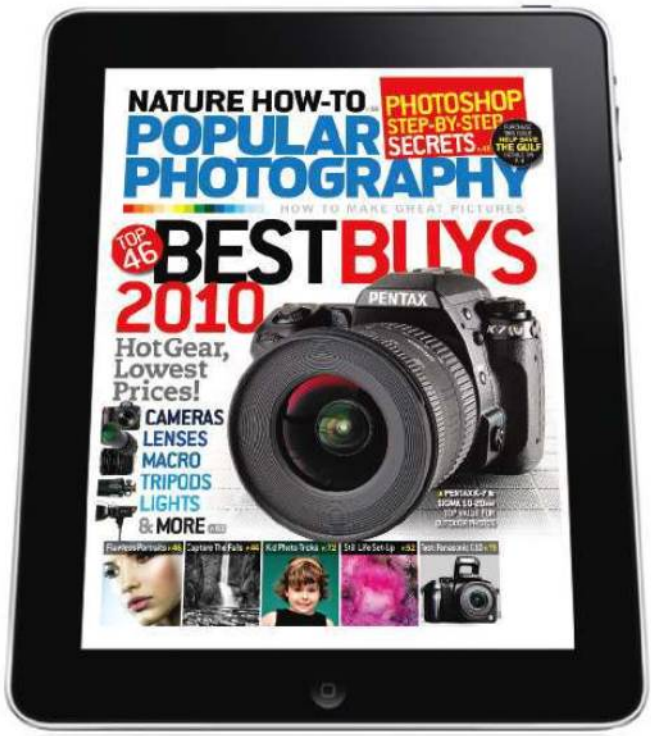

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THE GUIDE

OUR OPINIONATED TAKE ON THE CAMERAS AND LENSES WE'VE TESTED

GUIDE TO THE GUIDE

In these three pages, we rate all of the current DSLRs (and one rangefinder), plus all of the current lenses within a given focal range, that we've tested. The star ratings reflect:

CAMERAS

- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

LENSES

- **Optics:** Such as sharpness, distortion, light falloff
- **Barrel design:** Includes focus and zoom rings, markings, and AF motor

To match cameras and lenses, look for the labels.

APS-C | FOUR THIRDS | FULL-FRAME | BEST IN CLASS | GETTING OLD | NEW MODEL

Is it worth the dough? Look for: STEAL | PRICEY

CANON EOS-1D MARK IV

★★★★1/2 APS-H

AMATEUR — PRO

$5,000, street, body only
Canon's premier speedster (in terms of JPEG and RAW burst rates) earns a half-star more in the rating due to increased resolution and ISOs in the stratospheric (102,400) range, but could have gained more had its new AF not been slower (!) than the Mark III's.
STANDOUT SPEC 10 fps at full resolution—nobody tops it.
SENSOR 16.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 920,000-dot

CANON EOS-1Ds MARK III

★★★★1/2 FULL-FRAME

AMATEUR — PRO

$6,114, street, body only
Once Canon's megapixel king, it now shares that throne with the newer, and far less expensive, EOS 5D Mark II. Awesome image quality in a bulletproof body—at a high cost in both weight and dollars. A favorite of nature and studio shooters both.
STANDOUT SPEC Medium-format-caliber imaging from a (sort of) 35mm body.
SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000-dot

CANON EOS 5D MARK II

★★★★1/2 FULL-FRAME

AMATEUR — PRO

$2,500, street, body only
Long-awaited update of the original full-frame workhorse, the Mark II impressed us with stellar image quality, HD video, rugged construction—but not the older autofocus system recycled from the Mark I. Film students—and cine pros—have taken to its video big time.
STANDOUT SPEC Excellent image quality to ISO 3200—'nuff said.
SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS 7D

★★★★ APS-C

AMATEUR — PRO

$1,600, street, body only
Canon's top APS-C body is also its first with wireless flash control through the pop-up. Solid, weathersealed build is bolstered by high-res images with low noise at high ISOs.
STANDOUT SPEC Its 8-fps native burst rate is the fastest of any APS-C format body, just beating out Nikon's D300s.
SENSOR 18MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 920,000-dot

CANON EOS 50D

★★★★ APS-C

AMATEUR — PRO

$975, street, body only
Now second banana in Canon APS-C models, it offers near class-leading image quality, a great build, and very speedy shooting—but no video. For that, you'll need to move up to a 7D—or down to a Rebel T2i.
STANDOUT SPEC 6.3-fps burst rate still quite good in this class—but no longer the fastest of the fast.
SENSOR 15.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

CANON EOS REBEL T1i

★★★★ APS-C

AMATEUR — PRO

$800, street, with 18–55mm f/3.5–5.6 EF-S IS lens
As far from a "starter" camera as any Rebel has ever come (up until the T2i), it has the same sensor and nearly the same processing power as pricier big brother EOS 50D.
STANDOUT SPEC Sheer imaging power—both still and video—ranks best for this price.
SENSOR 15.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080i/20 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS REBEL T2i

★★★★ APS-C

AMATEUR — PRO

$900, street, with 18–55mm f/3.5–5.6 EF-S IS lens
With better video and more resolving power than we've ever seen at its price level, this new Canon delivers enthusiast-level image quality in an "entry-level" Rebel body.
STANDOUT SPEC Best video you can find for under $1,000, and have you seen that LCD?
SENSOR 18MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 1.04 million-dot

CANON EOS REBEL XS

★★1/2 APS-C

AMATEUR — PRO

$550, street, with 18–55mm f/3.5–5.6 EF-S IS lens
Inheriting the sensor of the former "top Rebel" XTi, the XS adds live view to round out Canon's most economical DSLR. And it comes with an IS kit lens, standard.
STANDOUT SPEC The XS, for an entry-level model, autofocuses faster than many a pricier camera.
SENSOR 10MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 2.5-in., 230,000-dot

LEICA M9

★★★1/2 FULL-FRAME

AMATEUR — PRO

$6,995, street, body only
Leica finally serves up a full-frame M-series body, and in our lab tests it produced Excellent image quality through ISO 800. Outside the lab, we loved the classic Leica style and good old-fashioned simplicity of operation. But what's with the maximum ISO of 2500?
STANDOUT SPEC A sensor that delivers all the quality Leica lenses can provide.
SENSOR 18MP CCD, 14-bit RAW capture
IMAGE STABILIZATION None
VIDEO None
LCD 2.5-in., 230,000-dot

NIKON D3S

★★★★★ FULL-FRAME

AMATEUR — PRO

$5,200, street, body only
Update of the D3 was the first DSLR to break the ISO 100,000 barrier, and adds video capture. If 12.1MP sounds low, superb color accuracy and clean images up to ISO 6400 make up for it.
STANDOUT SPEC Noise control—essentially the best in the business.
SENSOR 12.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 921,000-dot

NIKON D3X

★★★★★ FULL-FRAME

AMATEUR — PRO

$7,400, street, body only
Our 2009 Camera of the Year, it's the image-quality champ of current DSLRs—and should be for a while. Built like a tank, heavy and expensive, but those who love it don't care. Has the fastest AF in low light.
STANDOUT SPEC The absolute, breathtaking state-of-the-artness of it.
SENSOR 24.5MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

NIKON D90

★★★1/2 APS-C

AMATEUR — PRO

$900, street, body only
The first DSLR with video, it remains Nikon's main midlevel model, with great resolution, HD movie-making, and near-perfect layout. Unlike lesser Nikons, it accepts lenses without AF motors.
STANDOUT SPEC The pop-up flash that supports wireless flash control. You won't find that on the D5000.
SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 920,000-dot

CAMERAS AND LENSES—TESTED AND RATED FOR FULL TEST REPORTS AND INFO ON HOW WE TEST AND RATE CAMERAS AND LENSES, VISIT POPPHOTO.COM/REVIEWS

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GUIDE TO THE GUIDE

In these three pages, we rate all of the current DSLRs, plus all of the current lenses within a given focal length range, that we've tested. The star ratings reflect:

CAMERAS
- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

LENSES
- **Optics:** Includes sharpness, distortion, and light falloff
- **Barrel design:** Includes focus and zoom rings, markings, and AF motor

To match cameras and lenses, look for the labels below.

APS-C | FOUR THIRDS | FULL-FRAME | BEST IN CLASS | GETTING OLD | NEW MODEL | STEAL | PRICEY

NIKON D300S
★★★★ APS-C
AMATEUR — PRO

$1,500, street, body only Thoughtful major tweak of the well-regarded D300 adds video (we wish it did 1080p at 30 fps) and increases native burst rate to 7 fps. Very competitive with the current state of the midrange art, but that battle keeps on smokin'.
STANDOUT SPEC Color-and-shape-sensing AF tracking a standout shooting tool.
SENSOR 12.3MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 921,000-dot

NIKON D700
★★★★ FULL-FRAME
AMATEUR — PRO

$2,400, street, body only For the enthusiast craving pro-grade features, the D700 offers a full-frame sensor borrowed from the D3 supercamera, sensitivity to ISO 25,600, 51-zone AF, and a pop-up flash with wireless flash control.
STANDOUT SPEC That big, juicy full-frame sensor in an enthusiast's $2,400 body, for great low-noise shooting from ISO 100 through 6400.
SENSOR 12.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 921,000-dot

NIKON D3000
★★1/2 APS-C
AMATEUR — PRO

$500, street, with 18–55mm f/3.5–5.6 DX Nikkor VR lens A nice, low-cost entry-level DSLR, but in today's market, good enough may not be good enough. Very high image quality for its class, but sluggish AF and odd omissions—such as autoexposure bracketing—had us scratching our heads.
STANDOUT SPEC 420-zone Matrix metering system.
SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000 dot

NIKON D5000
★★★ APS-C
AMATEUR — PRO

$750, street, with 18–55mm f/3.5–5.6 DX Nikkor VR lens For Nikonians who want a hinged and tilting LCD, the D5000 is the only option. Plus you get video, 4-fps burst shooting, speedy AF, and sensitivity out to ISO 6400.
STANDOUT SPEC The price—it offers (almost) everything the D90 has but costs a bit less.
SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 2.7-in., 230,000-dot

OLYMPUS E-3
★★★1/2 FOUR THIRDS
AMATEUR — PRO

$1,020, street, body only Pros cotton to the Olympus flagship for its super-rugged construction and its superior lens line. Also nice: Fast AF, a small but swiveling LCD, and built-in image stabilization.
STANDOUT SPEC Alloy chassis fully encases the innards—including the back, a weak area on many DSLRs—and allows you to fold the LCD inward to protect it from scratches—or worse.
SENSOR 10.1MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.5-in., 230,000-dot

OLYMPUS E-30
★★★ FOUR THIRDS
AMATEUR — PRO

$780, street, body only This less-expensive companion to the pro-grade Olympus E-3 boasts more megapixels, an impressive for its class 5-fps burst rate, comparable handling, and an assortment of fun filters—pop art, anyone?
STANDOUT SPEC The fully-articulating LCD screen makes live view much more useful while also protecting the screen from harm if you turn it inward.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.7-in., 230,000-dot

OLYMPUS E-520
★★★ FOUR THIRDS
AMATEUR — PRO

$500, street, with 14–42mm f/3.5–5.6 Zuiko Digital lens Its live view previews exposure settings (albeit on a nonswiveling LCD), and overall ergonomics are very user-friendly—all for $500, with a lens. Paired with its housing, you'll have a diving rig for less than $1,200.
STANDOUT SPEC The built-in image stabilization fared extremely well in our field tests and can be used with any lens you put on the camera.
SENSOR 10MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 2.7-in., 230,000-dot

OLYMPUS E-620
★★★ FOUR THIRDS
AMATEUR — PRO

$700, street, with 14–42mm f/3.5–5.6 Zuiko Digital lens For arty amateurs, the E-620 offers the still-new seeming Art Filters, special effects that invite experimentation. Plus: small, light build, and body-based, sensor-shift IS.
STANDOUT SPEC The super-articulated swiveling/tilting LCD that the E-520 lacks.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2 stops
VIDEO None
LCD 2.7-in., 230,000-dot

PENTAX K-7
★★★ APS-C
AMATEUR — PRO

$894, street, body only Built like a tank, Pentax's flagship DSLR has a well-designed body and records pleasing video, but its image quality and AF speed fall short of similarly-priced competitors.
STANDOUT SPEC 77 weather seals let you shoot in 14°F temperatures.
SENSOR 14.6MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO RES/FRAME RATE 1536x1024/30 fps, 720p/30 fps
LCD 3-in., 921,000-dot

PENTAX K-X
★★★ APS-C
AMATEUR — PRO

$513, street, with 18–55mm f/3.5–5.6 Pentax DA lens The latest in a long line of Pentax starter SLRs stacks up very well against its competitors, with 11-point AF, HD video, and ISO 6400.
STANDOUT SPEC That burst rate of 4.7 fps is highest in this class.
SENSOR 12.4MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 1.5 stops
VIDEO RES/FRAME RATE 720p/24 fps
LCD 2.7-in., 230,000-dot

SONY ALPHA 330
★★1/2 APS-C
AMATEUR — PRO

$500, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens An entry-level DSLR with a flexible LCD, the Alpha 330 has speedy autofocus, great live viewing, and a price fit for the thriftiest photographers.
STANDOUT SPEC The live view uses the conventional (and fast) phase-detect AF system, fires with no delay.
SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2.5 stops
VIDEO None
LCD 2.7-in, 230,400-dot

SONY ALPHA 380
★★★ APS-C
AMATEUR — PRO

$700, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens With its made-for-beginners display interface and great live view, the Alpha 380 would be perfect for those new to DSLRs.
STANDOUT SPEC One of the best live-view systems yet, works without delay in AF or firing. But we do wish it showed 100% of the scene.
SENSOR 14.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 2.7-in., 230,400-dot

SONY ALPHA 550
★★★ APS-C
AMATEUR — PRO

$700, street, body only The best live-view experience in DSLRs just got better with the addition of 100% accuracy view from the imaging sensor plus the no-delay version using a separate sensor. Speedy 7-fps burst capture and in-the-camera HDR, too, but still a bit expensive considering there's no video.
STANDOUT SPEC Live view without tears.
SENSOR 14.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 3-in., 921,600-dot

SONY ALPHA 850
★★★★ FULL-FRAME
AMATEUR — PRO

$2,000, street, body only Minor change of the A900 drops viewfinder accuracy to 98%, slows burst rate to 3 fps, and forgoes a wireless remote control. It kept the impressive image quality, top ergonomics, and superfast AF, though—so much so that it achieved an equal rating to the A900.
STANDOUT SPEC The most full-frame bang for the buck you can get today.
SENSOR 24.6MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2–2.5 stops
VIDEO None
LCD 3-in., 921,600-dot

SONY ALPHA 900
★★★★ FULL-FRAME
AMATEUR — PRO

$2,700, street, body only Sony's blockbuster full-framer puts up top resolution numbers at ISO 100 but has some catchup to do in noise and color accuracy. Speedy AF and great ergonomics almost make us forget that it doesn't have live view or pop-up flash.
STANDOUT SPEC That big, bright viewfinder makes you realize why you prefer SLRs.
SENSOR 24.6MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2–2.5 stops
VIDEO None
LCD 3-in., 921,600-dot

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CANON EF-S 10–22MM F/3.5–4.5 USM

★★★ APS-C
AMATEUR PRO

$770, street Still the lightest of the ultrawide zooms, though not lightweight in price. It boasts rugged construction, with sharpness, distortion and light falloff all above average, and a close-focusing distance of 9.4 inches. Tight!
STANDOUT SPEC The insanely light (less than a pound) weight.
MOUNTS Canon EF
WEIGHT 0.9 pound
LENGTH 3.6 inches
FILTER SIZE 77mm
STABILIZATION No

CANON EF 16–35MM F/2.8L II USM

★★★★ FULL-FRAME
AMATEUR PRO

$1,520, street, with hood and case This L-series superstar has dust- and moisture-sealed build, and fast and quiet autofocus. The low distortion numbers at the longer focal lengths (0.12%, 0.19% pincushion) promise straight subject lines. Close-focus? An amazing 10.6 inches.
STANDOUT SPEC Three aspheric elements to lower linear distortion.
MOUNTS Canon EF
WEIGHT 1.5 pounds
LENGTH 4.4 inches
FILTER SIZE 82 mm
STABILIZATION No

NIKON AF-S DX ZOOM-NIKKOR 10–24MM F/3.5–4.5G ED

★★★ APS-C
AMATEUR PRO

$800, street, with hood and case Handling is the key here: focus and zoom rings are perfectly damped, and the AF is very fast and quiet. The lens' 1:4.1 magnification power is the best in this group. Distortion and vignetting are average.
STANDOUT SPEC That 1:4.1 subject magnification.
MOUNTS Nikon
WEIGHT 1.1 pounds
LENGTH 3.5–3.8 inches
FILTER SIZE 77mm
STABILIZATION No

NIKON AF-S DX ZOOM-NIKKOR 12–24MM F/4G

★★★1/2 APS-C
AMATEUR PRO

$1,000, street, with hood A popular focal-length equivalent in full-frame (18–36mm), this lens offers excellent sharpness, but high distortion numbers at the widest setting: 1.31% barreling. Average close-focus (11.7 inches) and magnification (1:8) numbers.
STANDOUT SPEC Convenient operation and a constant aperture.
MOUNTS Nikon AF-S
WEIGHT 1 pound
LENGTH 3.5 inches
FILTER SIZE 77 mm
STABILIZATION No

NIKON AF-S ZOOM-NIKKOR 14–24MM F/2.8G ED

★★★★ FULL-FRAME
AMATEUR PRO

$1,800, street, with hood and case A pro's full-framer, it justifies its price with a fast constant aperture, ultra-wide angle of view, and incredible distortion control. Only its weight and lack of filter drawer dampen our enthusiasm.
STANDOUT SPEC Virtually no distortion (0.02% pincushion) at the 24mm setting.
MOUNTS Nikon AF-S
WEIGHT 2.2 pounds
LENGTH 5.2 inches
FILTER SIZE None
STABILIZATION No

NIKON AF-S ZOOM-NIKKOR 16–35MM F/4G ED VR

★★★1/2 FULL-FRAME
AMATEUR PRO

$1,220, street, with hood and case This wide-angle zoom has such latest techno features as Nano Crystal Coating, two ED and three aspherical elements, Silent Wave motor (SWM), and Vibration Reduction version II.
STANDOUT SPEC Imperceptible pincushion distortion (0.09%) at 24mm—impressive.
MOUNTS Nikon AF-S
WEIGHT 1.5 pounds
LENGTH 4.9 inches
FILTER SIZE 77mm
STABILIZATION Yes

NIKON AF-S ZOOM-NIKKOR 17–35MM F/2.8D ED-IF

★★★1/2 FULL-FRAME
AMATEUR PRO

$1,765, street, with hood and hard case Top-grade construction and sweet handling in a pro-level lens, sharp throughout the aperture and focal length ranges. Distortion, though, at 17mm and 35mm is high by current standards.
STANDOUT SPEC Sharpness with f/2.8 speed.
MOUNTS Nikon AF-S
WEIGHT 1.7 pounds
LENGTH 4.2 inches
FILTER SIZE 77mm
STABILIZATION No

NIKON AF ZOOM-NIKKOR 18–35MM F/3.5–4.5D ED IF

★★1/2 FULL-FRAME
AMATEUR PRO

$600, street, with hood Variable aperture makes this lens a lower-cost alternative to Nikon's 17–35mm f/2.8, with near-comparable sharpness. Like many older wide-angle zooms, though, it produces distortion—Visible at all tested vocal lengths.
STANDOUT SPEC Almost no light falloff throughout the focal-length range.
MOUNTS Nikon AF
WEIGHT 0.9 pound
LENGTH 3.3–3.6 inches
FILTER SIZE 77mm
STABILIZATION No

OLYMPUS ZUIKO DIGITAL ED 7–14MM F/4

★★★★ FOUR THIRDS
AMATEUR PRO

$1,470, street, with hood and case A true ultrawide utility lens for Four Thirds shooters, this zoom delivers dust and moisture proof construction and light falloff that is among the best in this category.
STANDOUT SPEC No detectable vignetting at 10mm and 14mm focal lengths.
MOUNTS Four Thirds
WEIGHT 1.8 pounds
LENGTH 4.7 inches
FILTER SIZE None
STABILIZATION In the camera

PENTAX 12–24MM F/4 PENTAX DA*ED

★★★★ APS-C
AMATEUR PRO

$700, street, with hood Another 12–24mm, this is top dog in a hot category. All-metal lensmount and constant aperture contribute to Best in Class designation. Minor bummer: no weathersealing.
STANDOUT SPEC Imperceptible distortion at 18mm and 24mm—and no vignetting at these focal lengths.
MOUNTS Pentax KAF2
WEIGHT 1 pound
LENGTH 3.5–3.6 inches
FILTER SIZE 77mm
STABILIZATION In the camera

SIGMA 8–16MM F/4.5–5.6 DC HSM

★★★ APS-C
AMATEUR PRO

$700, street, with hood This ultrawide orthoscopic lens is fun to use—you get an enormous 114-degree field of view with much, much less distortion than a fisheye. A funky filter collar fits over the fixed lenshood.
STANDOUT SPEC Sharpness and contrast, superb for so wide a lens.
MOUNTS Canon, Nikon, Pentax, Sigma, Sony
WEIGHT 1.3 pounds
LENGTH 4.2 inches
FILTER SIZE 72mm (with attachment)
STABILIZATION No

SIGMA 10–20MM F/3.5 EX DC HSM

★★★★ APS-C
AMATEUR PRO

$650, street, with hood and case Sigma's fastest ultrawide zoom also offers an HSM motor for extremely quiet AF. Distortion control at longer focal lengths, and vignetting at the widest, were spectacular.
STANDOUT SPEC Almost no distortion at 14mm and 20mm.
MOUNTS Canon, Nikon, Pentax, Sigma, Sony.
WEIGHT 1.2 pounds
LENGTH 3.5–3.6 inches
FILTER SIZE 82mm
STABILIZATION No

SIGMA 10–20MM F/4–5.6 EX DC HSM

★★★ APS-C
AMATEUR PRO

$480, street, with hood and case A bargain hunter's dream, with pro-grade build, superior sharpness, and fast, quiet HSM autofocus. One flaw: Very Visible barrel distortion (1.26%) at 10mm.
STANDOUT SPEC A price well below comparable camera makers' lenses.
MOUNTS Canon, Four Thirds, Nikon, Pentax, Sigma, Sony
WEIGHT 1.1 pounds
LENGTH 3.2 inches
FILTER SIZE 77mm
STABILIZATION No

SIGMA 12–24MM F/4.5–5.6 EX DG HSM

★★★ FULL-FRAME
AMATEUR PRO

$860, street, with hood and case The EX for Sigma indicates pro quality, and this lens is indeed sturdy. At 1.4 pounds, though, for a variable aperture, it's got a weight problem.
STANDOUT SPEC Only slight barrel distortion (0.22%) at 12mm.
MOUNTS Canon, Nikon, Pentax, Sigma, Sony
WEIGHT 1.4 pounds
LENGTH 4 inches
FILTER SIZE Rear gelatin type
STABILIZATION No

SONY DT 11–18MM F/4.5–5.6

★★★ APS-C
AMATEUR PRO

$700, street, with hood Among the best distortion control for APS-C ultrawide zooms, and useful close-focusing distance, make this lens a good choice for architectural photography. Lightweight, but AF is loud.
STANDOUT SPEC Slight distortion—0.27% at 14mm, and 0.13% at 18mm.
MOUNTS Sony/Minolta
WEIGHT 0.8 pound
LENGTH 3.2–3.3 inches
FILTER SIZE 77mm
STABILIZATION In the camera

SONY ZEISS VARIO-SONNAR T* 16–35MM F/2.8 ZA SSM

★★★★ FULL-FRAME
AMATEUR PRO

$1,900, street, with hood and case This lens will last a lifetime. Unusual in an ultrawide: a midbarrel focus-lock button that prevents AF hunting. The same button can also trigger an image preview in the LCD. Surprising magnifying power: 1:3.6 at 35mm.
STANDOUT SPEC Tanklike construction.
MOUNTS Sony/Minolta
WEIGHT 1.9 pounds
LENGTH 4.5 inches
FILTER SIZE 77mm
STABILIZATION In the camera

TAMRON SP 10–24MM F/3.5–4.5 DI II LD

★★★1/2 APS-C
AMATEUR PRO

$500, street, with hood Among the hottest new ultrawide-angle zooms, this Tamron produces only Slight barrel distortion, great close-up performance, and almost no vignetting.
STANDOUT SPEC A very tight 9.4-inch close-focus distance, plus no falloff at 18 and 24mm.
MOUNTS Canon, Nikon, Pentax, Sony
WEIGHT 1 pound
LENGTH 3.3–3.7 inches
FILTER SIZE 77 mm
STABILIZATION No

TOKINA AT-X 11–16MM F/2.8 PRO DX

★★★★ APS-C
AMATEUR PRO

$600, street, with hood Fast glass with constant aperture are the catch phrases used to describe this favorite. Its most direct competitor has a variable aperture and weak distortion control for about the same price. Pounce!
STANDOUT SPEC Distortion at 16mm, only 0.06%—rated Imperceptible.
MOUNTS Canon, Nikon
WEIGHT 1.3 pounds
LENGTH 3.6 inches
FILTER SIZE 77 mm
STABILIZATION No

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LITTLE CAMERA, BIG WORLD

CONTINUED FROM PAGE 61

Compact cameras offer many other useful features. One that I often use is the grid overlay on top of the live LCD view, for ease of composition and for keeping horizons straight—particularly important if you're handholding. Many compacts have a panorama mode, such as the Stitch Assist found on Canon PowerShots and Sweep Panorama on Sony Cyber-shots. These assist or even automate multi-frame panoramas.

The Compact Disadvantage

Although advanced compacts sport impressive pixel counts, there is more to image quality than file size. Compact sensors are significantly smaller than those found in DSLRs and therefore are more prone to noise, especially at high ISO settings or when making long exposures, and also more limited in their dynamic range.

A practiced eye will quickly notice the difference in noise levels between files captured using a compact and a DSLR, even at standard ISOs. But even visible noise can be acceptable—I find digital noise to be fairly similar in appearance to film grain. Still, a DSLR will produce much cleaner and more usable files once you get past ISO 200 or so.

One way to lessen the noise problem is to shoot in RAW. Several advanced models offer RAW capture—an important buying consideration for enthusiasts. RAW files preserve more detail and dynamic range than JPEGs, whose file compression can exacerbate noise. In postproduction, you can also apply varying degrees of noise reduction, or use third-party noise-reduction software. I use Noise Ninja quite a bit, especially in images that include skies.

RAW capture also lets you fine-tune such parameters as white balance, and correct flaws such as vignetting and chromatic aberration post-exposure. For RAW conversion, I use mostly Adobe Lightroom and Adobe Camera Raw. I've found Digital Photo Professional (Canon's bundled converter) somewhat limited in comparison, though it does give you basic tools.

Compacts also fall short in scenes with fast action, such as sports or wildlife photography. The big issue is shutter lag, between when you push the shutter button and when the exposure is actually made. While current models do better in this respect than earlier ones, there is still sufficient lag that you may miss critical moments.

Continuous autofocusing can also be sluggish, and tends to hunt on these cameras. And manual focusing with a compact is a pain—it requires a very good LCD with zoom-in ability, and the camera usually focuses in predetermined steps rather than a continuous range. So save manual focus for those situations when AF is unreliable, such as when shooting extreme close-ups.

I've found the best procedure is to prefocus on the appropriate object, then recompose for framing before releasing the shutter. You can also use this method for action subjects—lock focus on something at about the same distance where you expect your subject to arrive at.

Despite these few shortcomings, an advanced compact can produce excellent photos. Take it from a former large-format photographer: I've found these cameras capable of producing superb prints at sizes up to around 16x20 inches. They're good enough that I have a couple of them displayed at my gallery alongside prints made from high-end DSLRs and large-format film.

Photographer, writer, and naturalist Guy Tal (guytal.com) has a gallery in Torrey, UT, just outside Capitol Reef National Park.

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BIRCH LEAVES, ZION NATIONAL PARK, UT At this trailside scene en route to a destination, Tal was able to get a quick handheld shot without the need for a prolonged stop. Exposure with the G10, 1/15 sec at f/3.5, ISO 80.

GREAT SALT LAKE, UT A crust of cracked and bent salt shaped by water and wind, captured with a Canon G10 on a lightweight tripod. Exposure, 1/20 sec at f/3.5, ISO 80.

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STOMPING GROUND PHOTOGRAPHY (4)

FRESH KIDS

CONTINUED FROM PAGE 73

The kids are allowed to pose with their favorite toys, clothes, even wearing costumes. Familiar props help them relax, but they also help document this specific period in the child's inner life.

Kleiman first engages the child in a way that suits his or her character and mood. He senses almost immediately whether his subject is extroverted, shy, or excitable. Each personality type or mood requires a different response from the photographer.

If, for example, he sees that a child is nervous or tense, he challenges the child by saying, "Let's see how high you can jump!" This can result in a good "jump shot," but more often jumping relaxes and loosens the child up, and it implies that kids are free to express themselves physically.

"Oddly enough, the moment after they land often produces the most spontaneous, honest, and unself-conscious facial expressions," he says. Often, it's a better image than the airborne shot.

Posing before the broad, 9-foot seamless backgrounds, the kids are not locked on a posing stool or asked to stand rigidly in place. It creates a sense of freedom, even playfulness. "Because children are by nature active, I let them move around. That energy and movement make for more dynamic photos," Kleiman explains.

His lighting is even across the entire background. To achieve it, Kleiman puts his Dynalite monolight strobes in a combination of up to five umbrellas and softboxes. He underlights the edges of the background for a vignetted effect.

When body language can contribute to a more colorful, expressive portrait, he will capture it—a quality sadly lacking in old-style school portraits. To capture kids full-body, he typically uses a 24–70mm f/2.8L Canon lens on his EOS 5D Mark II. The wide angle gives him more apparent depth of field, which means that even with a fairly large aperture such as f/5.6, his subjects can move toward or away from the camera and still be in crisp focus.

Because he doesn't want the linear distortion that comes into play with focal lengths wider than 40mm, he moves back from the set to compose a full-length portrait, instead of zooming the lens out to, say, 24mm.

He also gets down on their eye level and stays in continuous motion following his subjects. "A tripod is out of the question," he says. "Because I always shoot at the height of my subjects, I'm usually sitting, kneeling, or lying on the floor. For this, I need some type of cushion or pillow to protect my knees. I've thought about getting kneepads, but I'm afraid I'll scare some kids because I'd look like a cyborg!"

Kleiman advises anyone who wants the best possible pictures of kids not to use smaller compact cameras, which tend

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to have serious shutter delays. "Children can be so active and their facial expressions so fleeting that you need a responsive shutter," he says. "Also, lighting with off-camera strobes can be great for freezing active kids and their facial expressions."

If you're lighting with studio strobes, he highly recommends wireless triggering with PocketWizards or similar radio systems. You want as few wires and cables as possible on the set, because active children could easily trip and injure themselves, take down a light, or crash through a seamless background.

Photographing your own children? "Kids tend to act out around their parents," says Kleiman. "And often they take direction and produce more photogenic behavior around adults other than their parents. If your child is obstinate or cranky when you're behind the camera, don't get angry or upset. This is very normal behavior. Instead, consider having a friend or relative take the pictures."

He adds, "But no matter who is behind the camera, make sure the child's wishes and mood are respected. A small child who doesn't want to be photographed, isn't going to be photographed."

The takeaway here? Perhaps Kleiman's approach to child portraiture can best be summed up by this bit of wisdom: The harder you try to produce "cute" behavior in a kid, the less likely you will get it. Better to go with the flow—the child's flow.

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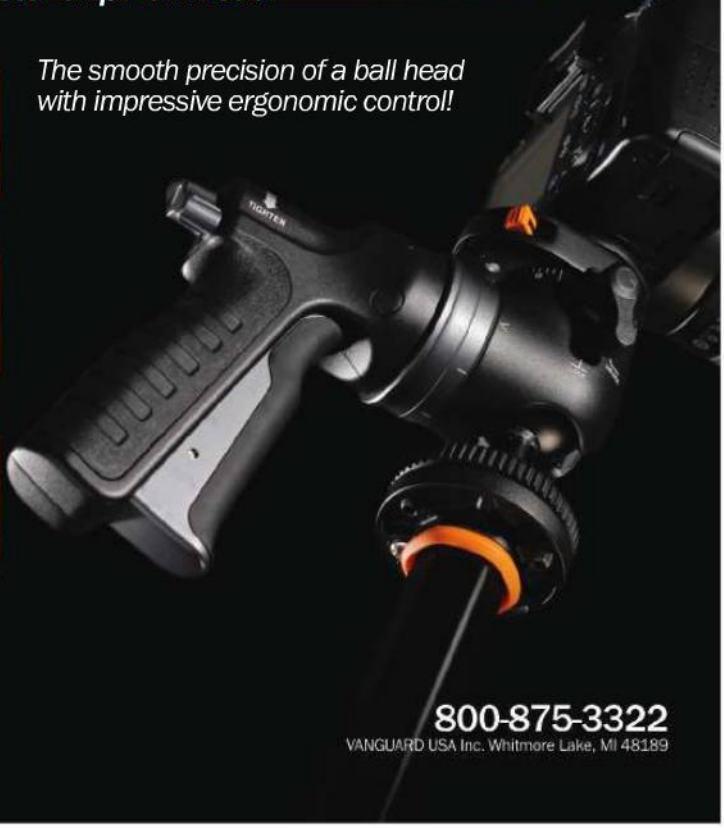

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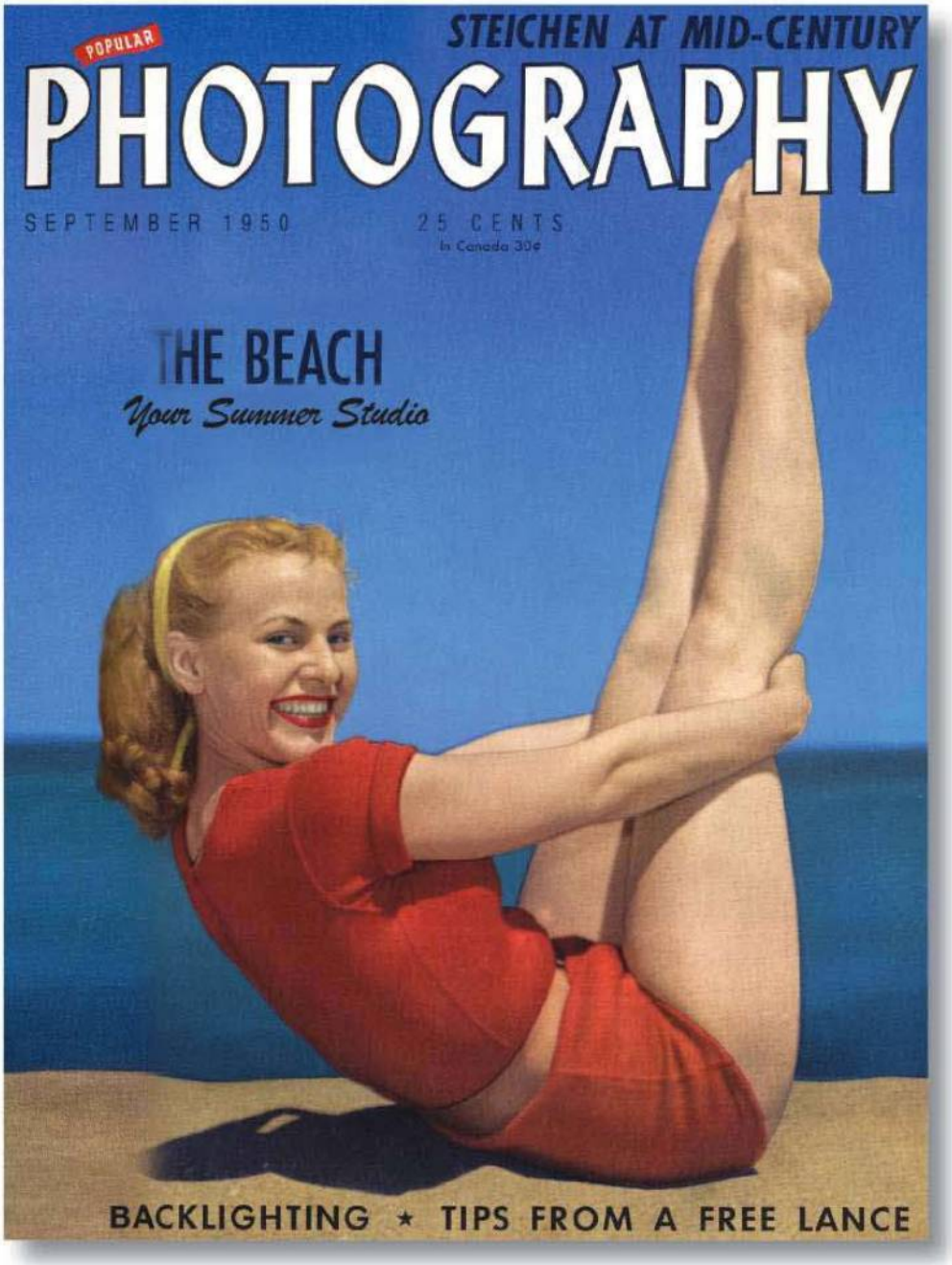

▲ Classic Gowland

Peter Gowland (who passed away in March 2010) specialized in healthy, happy glamour in outdoor settings. Typical is this cover shot of Joan Collenette, a ballet dancer whose picture in a newspaper attracted Gowland's interest. He wanted to avoid a static pose—and he succeeded. He used a 4x5 Speed Graphic, a 6-3/8-inch Wollensak Raptar f/4.5 lens, and Kodak Ektachrome Daylight color film. The exposure: 1/25 sec at f/9, with a GE 5B (blue) flashbulb to provide fill-in lighting.

60 YEARS AGO

Joseph Adams was profiled for his photo project of his cat's jumping tricks.

◀ Shooting in Church

In a tip-rich advice article, Whit Hillyer suggests that pictures of religious activities can make a valuable contribution to your community. This excellent photo of midnight mass on Christmas Eve was made by the Rev. Joseph Anler in St. Louis Cathedral and used in a brochure he helped produce. Father Anler, the editor of the *Cathedral Bulletin*, used a 3¼x4¼ Speed Graphic.

A Century Ago ▲

This dreamy, candid picture of fashionable Parisian ladies on Steeplechase Day was made in 1911 by Edward Steichen using a 4x5 Anschutz (detective) camera. He printed it using the gum bichromate process, which lent itself to romantic artistic effects. As tastes changed, this look was eclipsed by the realistic, classic approach exemplified by Ansel Adams and Edward Weston. This was part of a feature on Steichen at mid-century (1950) by Bruce Downes, who later became editor of Popular Photography.

Pictures with Props ▼

Avoid stilted photos of children by giving them something to hold. An outstanding example of this advice in action is this picture by John Randolph of "Susie" holding a glass of orange juice. While your subject is occupied with the prop, you stay alert for the opportune moment.

—Harold Martin

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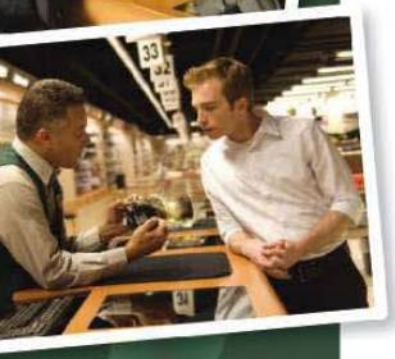

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- 4.1-49.2mm f/3.3-4.9 (35mm equiv: 25-200mm) Leica DC Vario-Elmarit
- SD/SDHC Card Slot • GPS Geotagging
- Dimensions: 4.07 x 2.35 x 1.28"

#PADMCZS7 Black, Blue, Red, Silver*

12 Mega Pixels

PENTAX Optio W90

- 2.7" LCD Monitor • SD/SDHC Card Slot
- 5x Optical Zoom • 6.25x Digital Zoom
- 5-25mm f/3.5-5.5 (35mm equiv: 28-140mm)
- Waterproof, Shockproof, Coldproof
- Dustproof • HD Movie HD Video Recording
- Dimensions: 4.2 x 2.3 x 1.0"

#PEOW90 Black, Green*

12 Mega Pixels

SONY CyberShot DSC-W310

- 2.7" LCD Monitor • 4x Optical Zoom
- 4.9x Digital Zoom (@ 8MP)
- 5-20mm f/3-5.8 (35mm equiv: 28-112mm)
- MS Duo/Pro Duo and SD/SDHC Dual Card Slot • Smile Shutter Technology
- Dimensions: 3.75 x 2.17 x 0.74"

#SODSCW310 Black, Pink, Silver*

12 Mega Pixels

SONY CyberShot DSC-HX5V

- 3" LCD • 1080i AVCHD HD Movies
- 10x Optical Zoom • 14x Digital Zoom
- 4.25-42.5mm f/3.5-5.5 35mm equiv: 25-250mm)
- MS Duo, MS PRO Duo, SD/SDHC Card Slot
- Dimensions: 4.05 x 2.27 x 1.14"

#SODSCHX5VB

10 Mega Pixels

SONY CyberShot DSC-HX1

- 3" LCD Monitor • HD Video Recording
- 20x Optical Zoom • 26x Digital Zoom
- 5-100mm f/2.5-5.6 (35mm equiv: 28-560mm) G-Lens • Handheld Twilight Mode • MS Duo/Pro Duo Card Slot
- Dimensions: 4.63 x 3.38 x 3.63"

*#SODSCHX1**

9 Mega Pixels

MEMORY CARDS

CF Compact Flash

	Delkin			Kingston			Lexar				Sandisk		
	Std	Pro	91 MB/s	Std	Elite Pro 133x	Ultimate 266x	Platinum II 200x	233x	300x	600x	Ultra II	Extreme 60 MB/s	Extreme Pro 90 MB/s
2GB	14.50	26.99	—	—	—	—	—	—	—	—	16.49	—	—
4GB	19.95	34.99	59.99	14.50	16.89	—	29.99	—	—	—	29.95	—	—
8GB	28.95	49.95	99.99	23.95	27.95	—	34.95	47.95	59.99	134.87	38.95	69.95	—
16GB	48.95	88.95	179.99	—	39.95	80.79	52.99	66.50	105.79	202.50	77.95	120.89	219.99
32GB	99.50	139.95	299.99	—	73.50	134.50	—	114.95	186.95	347.50	—	185.29	389.99
64GB	—	296.95	—	—	—	—	—	—	—	—	—	—	699.99

SD Secure Digital

	Delkin			Kingston	Sandisk		Panasonic	Sony	
	Std	Pro	Micro	Micro	Std	Micro	20MBs Class 4	Std Class 4	Micro
1GB	—	—	7.95	—	—	—	—	—	—
2GB	8.95	12.95	8.50	6.95	11.19	7.95	8.95	9.95	9.95

MSDUO Memory Stick Pro Duo

	Lexar	Sandisk				Sony	
	Platinum II	Std	Ultra II	Gaming	Pro-HG Ultra	Mark II	Pro-HG HX
1GB	—	—	—	16.95	—	—	—
2GB	—	—	17.99	—	—	13.95	—
4GB	18.95	16.99	24.99	—	—	17.95	—
8GB	28.89	29.95	42.09	—	—	29.99	43.49
16GB	44.95	59.99	66.29	—	—	59.95	77.95
32GB	96.95	147.95	—	—	209.95	132.95	159.95

XD xD Memory

	Olympus M+
1GB	Standard 14.95
2GB	Standard 17.50

SD HC Secure Digital High Capacity

	Delkin				Kingston			Lexar			Panasonic		Sandisk					Sony	
	Std Class 4	Pro Class 6	Pro Class 10	Micro	Std Class 4	Ultimate Class 6 133x	Micro Class 4	Std Class 2	Platinum II Class 6 100x	Professional 133x	Standard Class 4 20 MBs	Standard Class 10 22 MBs	Std Class 2	Ultra Class 4 15MBs	Extreme Class 6	Extreme Class 10 30MBs	Micro	Std. Class 4	Micro Class 4
4GB	—	15.95	23.95	14.50	9.95	—	9.95	—	22.00	—	14.50	22.50	13.95	16.95	29.50	42.50	12.29	19.95	19.95
8GB	22.95	24.95	43.95	23.50	18.50	47.50	17.69	24.95	29.95	54.95	26.95	42.49	19.95	33.95	39.95	69.95	24.95	32.50	32.50
16GB	44.99	49.95	73.95	82.50	34.99	59.50	—	44.95	47.39	103.95	53.50	84.95	—	64.95	—	108.95	49.95	57.50	—
32GB	—	109.95	158.95	—	74.99	122.50	—	—	109.95	173.99	—	249.00	100.09	109.00	—	212.50	—	114.95	—

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Panasonic Lumix DMC-GF1 DSLR

- HD 720p Video Capture with Exposure Control
- Capture in JPEG or RAW
- 3" Live View LCD
- Compact Micro 4/3 Design
- SD/SDHC Card Slot
- My Color + Film Mode
- Intelligent Exposure (iA) Mode
- Optional Electronic Viewfinder
- Advanced Dust Reduction Technology

*Kit with 14-45mm.....#PADMCGF11445**

12 Mega Pixels

OLYMPUS EP-2 DSLR

- Capture in JPEG or RAW
- HD Stills and Video with Live View
- 3" HyperCrystal LCD
- ISO 100-6400
- 4/3 Full Frame Zuiko Specific Lenses
- Advanced Dust Reduction
- SD/SDHC Card Slot
- Includes Removable Electronic Viewfinder

Black Kit with 14-42mm Zuiko Lens.....#OLEP21442B
Black Kit with 17mm f/2.8 Zuiko Lens.....#OLEP217B

12 Mega Pixels

OLYMPUS E-30 DSLR

- Capture in JPEG or RAW
- 2.7" Live View LCD
- 4/3 Full Frame Zuiko-Specific Lenses
- Supersonic Wave Filter Anti-dust System
- CF & XD Dual Card Slots
- Scene Select Modes
- Art Filters & Multiple Exposure
- Shadow Adjustment • ISO 100-3200

Body Only.....#OLE30
Kit with 14-42mm Zuiko Lens.....#OLE301442

12 Mega Pixels

PENTAX K-x DSLR

- Compact, Easy-to-Use, Entry-Level DSLR
- Still Images and 720p HD Video Capture • Digital Filters
- 2.7" TFT color LCD monitor
- Live View Function
- Uses Pentax AF Lenses (1.5x factor)
- SD/SDHC Card Slot • ISO 200-6400
- True High Dynamic Range (HDR) Imaging

Available in Black, Navy, Red or White
*Kit with 18-55mm Zoom Lens.....#PEKX1855**

12 Mega Pixels

SONY Alpha NEX-3 DSLR

- Extremely Compact HD Imaging System
- Tiltable 3" LCD with Live View
- Uses Sony E-mount series Lenses
- MS PRO Duo or SD/SDHC Card Slots • Up to 7 fps
- Up to ISO 12800
- Auto HDR capture / DRO Optimizer
- 720p HD / MP4 with MPEG-4 AAC-LC Audio
- Available in Black, Red or Silver

*with 16mm Lens.....#SODSLRNEX3A**
*with 18-55mm.....#SODSLRNEX3K**

14 Mega Pixels

SONY Alpha A500 DSLR

- RAW & JPEG File Formats
- 3" TFT Photo Clear LCD Screen
- Quick Auto Focus Live View
- Uses Sony Alpha (compatible with Minolta) Lenses (1.5x factor)
- MS PRO Duo and SDHC Dual Card Slots
- Reduced Noise at ISO Up To 12,800
- 6 Scene Selection & 6 Style Modes

Body Only.....#SODSLRA500
Kit with 18-55mm.....#SODSLRA500L

12 Mega Pixels

OLYMPUS

Flash System

FL-20 Flash	$149.95
FL-36R Flash	$229.95
FL-50R Flash	$499.95
RF-11 Ring Flash	$249.95
SRF-11 Ring Flash Set	$559.95
TF-22 Twin Flash	$449.95
STF-22 Twin Flash Set	$739.95

Zuiko 4/3 System Digital Lenses

8/3.5 Fish-eye ED	$799.99
35/3.5 Macro ED (52ø)	$229.95
50/2.0 Macro ED (77ø)	$499.95
150/2.0 ED (82ø)	$2,499.95
300/2.8 ED	$6,999.95
7-14/4.0 ED (72ø)	$1,799.95
11-22/2.8-3.5 ED (72ø)	$799.95
12-60/2.8-4 ED SWD (72ø)	$999.95
14-42/3.5-5.6 ED (58ø)	$249.95
18-180/3.5-6.3 ED (62ø)	$499.95
35-100/2.0 ED (77ø)	$2,499.99
40-150/4-5.6 ED (58ø)	$279.95
50-200/2.8-3.2 ED SWD (67ø)	$1,199.95
90-250/2.8 ED (105ø)	$5,999.95
EC-14 1.4x Teleconverter	$439.95
EC-20 2x Teleconverter	$479.95
MF-1 OM Lens Adapter	$99.95

PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	
15/4.0 ED AL (49ø)	
21/3.2 AL Limited "Pancake" (49ø)	
35/2.8 Macro Limited (49ø)	
40/2.8 Limited "Pancake" (49ø)	
55/1.4 Limited (58ø)	
70/2.4 Limited "Pancake" (49ø)	
200/2.8 ED IF	
300/4.0 ED IF SDM (77ø)	
10-17/3.5-4.5 ED IF (77ø)	
12-24/4 ED AL IF (77ø)	
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	
43/1.9 Limited "Pancake" (49ø)	
50/1.4 (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA AW Macro (49ø)	

SONY

Compatible with Maxxum DSLRs

Flash System

HVL-F42AM	$299.99
HVL-F58AM	$499.99

Digital Lenses

16/2.8 Fish-eye	$849.99
20/2.8 (72ø)	$599.99
28/2.8 (49ø)	$269.99
35/1.4 (55ø)	$1,369.99
50/1.4 (55ø)	$369.99
50/2.8 Macro (55ø)	$479.99
85/1.4 Carl Zeiss (72ø)	$$1,369.99
100/2.8 Macro (55ø)	$679.99
135/1.8 Carl Zeiss (77ø)	$1,479.99
135/2.8 STF (72ø)	$1,249.99
300/2.8 G APO	$6,299.99
500/8 Reflex	$749.99
11-18/4.5-5.6 DT (77ø)	$699.99
16-35/2.8 ZA SSM Carl Zeiss (77ø)	$1,899.99
16-80/3.5-4.5 DT Carl Zeiss (62ø)	$749.99
16-105/3.5-5.6 DT (62ø)	$599.99
18-200/3.5-6.3 DT (62ø)	$529.99
18-250/3.5-6.3 DT (62ø)	$579.99
24-70/2.8 Carl Zeiss (77ø)	$1,599.99
70-200/2.8 G APO (77ø)	$1,799.99
70-300/4.5-5.6 G (62ø)	$849.99
75-300/4.5-5.6 (55ø)	$249.99
1.4x Teleconverter	$479.99
2x Teleconverter	$479.99

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for macro photography and also as a portrait lens
- Magnification 1:2
- ED glass element
- Min. focus: 9.45"
- 52mm filter diameter
- Weight: 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED WR AF Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for portraiture, sports, and scenery
- Weight resistant
- Quick-Shift Focus System
- Min. focus: 3.6'
- 52mm filter diameter
- Weight: 9 oz

SONY HVL-F58AM Shoe-Mount Digital Flash

- Zoom Head (24-105mm)
- Bounce & Swivel Head
- Guide No. 190'
- TTL Dedication
- Vari-Power
- High-Speed Sync
- Auto WB Adjustment
- Wireless Ratio Control
- Weight: 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss T* DT Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for snapshots, portraits, interiors, or outdoor scenery
- 35mm equiv: 24-120mm
- Min. focus: 13.8"
- 62mm filter diameter
- Weight: 15.5 oz

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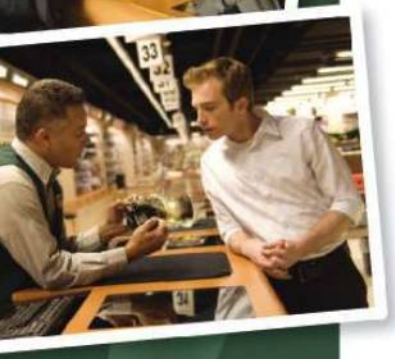

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Canon Digital Rebel XS DSLR

- 2.5" LCD Monitor
- Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- Auto Lighting Optimizer
- ISO 100-1600
- USB 2.0
- Picture Style Settings
- Integrated Cleaning System
- 3 fps Continuous Shooting

Kit with 18-55mm ..... #CAEDRXSKB

10 Mega Pixels

Canon Digital Rebel T1i DSLR

- HD 1080p, 720p, and VGA Video Capture
- 3" Clear View LCD with Live View
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- 3.4 fps Continuous Shooting
- ISO Expandable to 12,800
- RAW and/or JPEG

Body Only..... #CAEDRT1I
Kit with 18-55mm IS..... #CAEDRT1IK

15 Mega Pixels

Canon Digital Rebel T2i DSLR

- 3" Clear View LCD with Advanced Live View
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- 3.7 fps Continuous Shooting
- ISO Expandable to 12,800
- RAW and/or JPEG
- Eye-Fi Menu Status Indicator Support

Body Only..... #CAEDRT2I
Kit with 18-55mm IS..... #CAEDRT2IK

18 Mega Pixels

Canon EOS-5D Mark II DSLR

- Record HD Video • 1080p Movie Mode
- Full-Frame Sensor • Live View Mode
- 3" High Resolution LCD Screen
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Self-Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only..... #CAE5D2
Kit with 24-105mm IS..... #CAE5D224105

21 Mega Pixels

Canon EOS-7D DSLR

- Record HD Video • 3" LCD
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Selectable Video Exposure and Frame Rates
- 19-Point, All Cross-Type AF System
- ISO 100-6400 (expandable to 12800) • 8 fps Burst Mode

Body Only..... #CAE7D
Kit with 28-135mm IS..... #CAE7D28135

18 Mega Pixels

Canon EOS-1D Mark IV DSLR

- HD Video Recording
- Selectable Video Exposure + Frame Rates
- Self-Cleaning Sensor
- 3" LCD Monitor
- Uses Canon EF Lenses
- SD/SDHC & CF card slots
- 10 fps Burst Mode
- Dust and Weather Resistant
- 45 Point AF System
- High Sensitivity (ISO 102,400)

*Body Only..... #CAE1D4**

16 Mega Pixels

Canon SLR Lenses and Flashes

	IMP	USA
EOS Flash System (USA)		
270EX	—	$149.00
430EX II	—	$280.00
580EX II	—	$445.00
MR-14EX Ringlight	—	$495.00
MT-24EX Twin Flash	—	$729.95
EF-S Lenses for Digital Only Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	$409.95	$422.00
10-22/3.5-4.5 USM (77ø)	CALL	$770.00
15-85/3.5-5.6 IS USM (72ø)	—	$720.00
17-55/2.8 IS USM (67ø)	$1,060.00	$1,079.00
17-85/4-5.6 IS USM (67ø)	CALL	CALL
18-55/3.5-5.6 IS (58ø)	$159.95	$170.00
18-135/3.5-5.6 IS (67ø)	$429.95	$450.00
18-200/3.5-5.6 IS (72ø)	$574.95	$595.00
55-250/4.0-5.6 IS USM (58ø)	CALL	$255.00
EF Lenses		
15/2.8	CALL	CALL
20/2.8 USM (72ø)	$459.95	$469.95
24/2.8 (58ø)	$319.95	$329.95
28/2.8 (52ø)	$244.95	$249.00
28/1.8 USM (58ø)	$449.00	$459.00

	IMP	USA
EF Lenses		
35/2 (52ø)	$309.00	$329.00
50/1.8 (52ø)	$94.95	$99.95
50/2.5 Macro (52ø)	$259.95	$265.00
50/1.4 USM (58ø)	$349.95	$369.95
MP-E 65/2.8 1x-5x Macro (58ø)	$919.00	$929.00
85/1.8 USM (58ø)	$369.95	$379.95
100/2 USM (58ø)	$429.95	$434.95
100/2.8 USM Macro (58ø)	$509.00	$519.00
135/2.8 (52ø)	$489.00	$494.00
28-135/3.5-5.6 IS USM (72ø)	$399.95	$409.95
70-300/4-5.6 IS USM (58ø)	$529.00	$549.00
70-300/4.5-5.6 DO IS USM (58ø)	$1,229.00	$1,250.00
75-300/4.0-5.6 III (58ø)	$154.95	$159.95
75-300/4.0-5.6 III USM (58ø)	$189.95	$200.00
TS-E MF Lenses		
24/3.5 "L" II	CALL	$2,099.00
45/2.8	$1,210.00	$1,229.00
90/2.8	$1,199.00	$1,209.00
EF "L" Lenses		
14/2.8 USM II	$2,100.00	$2,120.00
24/1.4 II (77ø)	$1,679.95	$1,699.00
35/1.4 USM (72ø)	$1,349.95	$1,369.95
50/1.2 USM (72ø)	$1,449.00	$1,459.00
85/1.2 USM II (72ø)	$1,970.00	$1,999.00

	IMP	USA
EF "L" Lenses		
100/2.8 IS USM Macro (67ø)	—	$949.00
135/2.0 USM (72ø)	$980.00	$999.95
180/3.5 USM Macro (72ø)	$1,360.00	$1,370.00
200/2.8 USM (72ø)	$749.00	$769.00
200/2.0 IS USM (52ø)	$5,199.00	$5,300.00
300/4.0 IS USM (77ø)	$1,259.00	$1,269.00
300/2.8 IS USM (52ø rear)	CALL	CALL
400/5.6 USM (77ø)	$1,189.00	$1,209.00
400/2.8 IS (52ø rear)	CALL	CALL
500/4 IS USM (52ø rear)	$6,049.00	$6,140.00
600/4.0 IS (52ø rear)	$7,900.00	$8,050.00
16-35/2.8 USM II (82ø)	$1,499.00	$1,520.00
17-40/4.0 USM (77ø)	$729.00	$750.00
24-70/2.8 USM (77ø)	$1,329.00	$1,399.00
24-105/4 IS USM (77ø)	$1,049.00	$1,059.00
28-300/3.5-5.6 IS USM (77ø)	$2,399.00	$2,420.00
70-200/4.0 USM (67ø)	$624.00	$639.00
70-200/4.0 IS USM (77ø)	$1,189.00	$1,210.00
70-200/2.8 USM (77ø)	$1,289.00	$1,300.00
70-200/2.8 IS USM (77ø)	CALL	CALL
70-200/2.8 IS II USM (77ø)	CALL	CALL
100-400/4.5-5.6 IS USM (77ø)	$1,589.00	$1,610.00
1.4x II Teleconverter	$299.00	$309.00
2x II Teleconverter	$299.00	$309.00

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Canon 580 EX II
Shoe Mount Flash

- Dust- & water-resistance
- Guide No. 190'
- Metal Hot Shoe
- E-TTL II, E-TTI, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon 10-22mm f/3.5-4.5 EF-S USM
Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equivalent 16-35mm
- Min. Focus 9.5"
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- 77mm filter diameter
- Weight 13.6 oz

Canon 24-70mm f/2.8 EF "L" USM
Zoom Lens

- Sealed and gasketed against dust and moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 70-200mm f/2.8 EF "L" IS II USM
Telephoto-Zoom Lens

- Improved Optical Image Stabilization provides up to 4 stops correction
- Min. Focus 3.9'
- Dust- and moisture-resistant
- 77mm filter diameter
- 52.56 oz

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Nikon D3000 DSLR

- Self-Cleaning Sensor
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- ISO 100-1600
- Fast Shutter Response
- SD, SDHC Card Slot
- In-camera Editing
- 3 fps Burst Mode
- 11-point Autofocus System
- Nikon Inc. limited warranty included

Kit with 18-55mm VR DX.....#NID30001855

10 Mega Pixels

Nikon D5000 DSLR

- HD 720p Video Capture with Exposure Control
- 2.7" Vari-angle LCD • Live View Mode
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Image Editing
- Personal Picture Control Settings
- 4 fps Burst Mode
- GPS Geotagging (optional)
- Nikon Inc. limited warranty included

Body Only.....#NID5000
Kit with 18-55mm VR.....#NID50001855

12 Mega Pixels

Nikon D90 DSLR

- D-Movie mode record 720p HD movie clips
- 3" LCD Monitor • Active D-Lighting
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Image Editing
- Scene Recognition System
- GPS geo-tagging • ISO 100-3200
- Self-Cleaning Sensor • 4.5 fps Burst
- Nikon Inc. limited warranty included

Body Only.....#NID90
Kit with 18-105mm VR.....#NID9018105

12 Mega Pixels

Nikon D300s DSLR

- Dust and Weather Resistant
- Self-Cleaning Sensor • 6 fps Burst
- HD Video Recording
- 3" LCD Monitor • Live View
- Accepts Nikon AF Lenses (1.5x factor) • Stereo Audio Input
- CF and SD/SDHC Card Slots
- 51-point AF with 3D focus tracking
- ISO Sensitivity from 200 to 3200
- Nikon Inc. limited warranty included

Body Only.....#NID300S
Kit with 18-200mm VR II.....#NID300S18200

12 Mega Pixels

Nikon D700 DSLR

- Self Cleaning Sensor • 5 fps Burst
- FX-format CMOS (full frame)
- 3" VGA LCD Monitor • Live View
- 51-point AF System
- Uses Nikon AF Lenses
- CompactFlash Card Slot
- Dust and Water Resistant
- Active D-Lighting Mode
- HDMI Video Out • ISO 6400
- Nikon Inc. limited warranty included

Body Only.....#NID700
Kit with 24-120mm VR.....#NID70024120

12 Mega Pixels

Nikon D3s DSLR

- RAW/JPEGs & 720p HD Video @ 24fps
- FX-format (full-frame) CMOS Sensor
- In-Camera RAW Processing
- 3" 920,000-Dot LCD with Live View
- Compatible with Most Nikkor Optics
- Built Tough, Fully Weathersealed
- ISO Sensitivity up to 102,400
- Buffers Up to 48 RAW or 130 large JPEGs
- Dual CF Card Slots
- Nikon Inc. limited warranty included

Body Only.....#NID3S

12 Mega Pixels

Nikon SLR Lenses and Flashes

AF Flashes

	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL

DX ED-IF Lenses for Digital Only

	IMP	USA
10.5/2.8 Fish-Eye	$649.95	$694.95
35/1.8 G AF-S (52ø)	$189.95	$199.95
85/3.5 G ED VR Micro (52ø)	—	$489.95
10-24/3.5-4.5 G AF-S (77ø)	$799.95	$809.95
12-24/4 G AF-S (77ø)	CALL	CALL
16-85/3.5-5.6 G AF-S VR (67ø)	CALL	$629.95
17-55/2.8 G AF-S (77ø)	$1,359.95	$1,384.95
18-55/3.5-5.6 G AF-S II (52ø)	$99.95	$114.95
18-55/3.5-5.6 G AF-S VR (52ø)	$169.95	$189.95
18-105/3.5-5.6 G AF-S VR (67ø)	CALL	$359.95
18-200/3.5-5.6 G AF-S VR II (72ø)	CALL	CALL
55-200/4-5.6 G AF-S (67ø)	$169.95	$179.95
55-200/4-5.6 G AF-S VR (67ø)	$219.95	$224.95

D-Type AF Lenses

	IMP	USA
14/2.8 D ED	CALL	$1,689.00
16/2.8 D (39ø) with Hood	$889.95	$929.95
20/2.8 D (62ø)	$539.95	$564.95
24/2.8 D (52ø)	$349.95	$359.95
24/1.4 G AF-S ED (77ø)	—	$2,199.95
24/3.5 D ED PC-E (77ø)	$1,959.95	$1,989.95
28/2.8 D (52ø)	$239.95	$264.95
35/2.0 D (52ø)	$319.95	$359.95
45/2.8 D ED PC-E Micro (77ø)	CALL	$1,849.95
50/1.8 D (52ø)	$114.95	$124.95
50/1.4 D (52ø)	CALL	CALL
50/1.4 G AF-S (58ø)	CALL	CALL
60/2.8 D Micro (62ø) (1:1)	$419.95	$469.95
60/2.8 G AF-S ED Micro (62ø)	$519.95	$539.95
85/1.8 D (62ø) with Hood	$419.95	$439.95
85/1.4 D IF (77ø)	$1,119.95	$1,224.95
85/2.8 PC-E Micro (77ø)	$1,699.95	$1,779.95
105/2.8 G AF-S ED-IF VR Micro (62ø)	CALL	$889.95
105/2.0 DC D with Hood (72ø)	$1,019.95	$1,079.95
135/2.0 DC D (72ø)	CALL	CALL
180/2.8 D ED-IF (72ø)	$829.00	$899.95
200/4 D ED-IF Micro w/Case (62ø)	$1,629.95	$1,649.95
200/2 G AF-S ED-IF VR (52ø)	CALL	$4,799.00

D-Type AF Lenses

	IMP	USA
300/4.0 D AF-S ED-IF (77ø)	$1,349.95	$1,449.95
300/2.8 G AF-S VR (52ø-P)	CALL	CALL
400/2.8 G AF-S VR ED (52ø)	CALL	CALL
500/4.0 G AF-S VR ED (52ø)	CALL	CALL
600/4.0 G AF-S VR ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	$1,799.95
16-35/4.0 G AF-S ED VR (77ø)	—	CALL
17-35/2.8 (77ø)	$1,499.95	$1,759.95
18-35/3.5-4.5 ED-IF (77ø)	$584.95	$599.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	$1,719.95
24-85/2.8-4.0 D (72ø)	$679.95	$699.95
24-120/3.5-5.6 G AF-S VR (72ø)	CALL	CALL
70-200/2.8 G AF-S ED-IF VR II (77ø)	CALL	CALL
70-300/4.0-5.6 G (62ø)	$134.95	$154.95
70-300/4.5-5.6 G-AFS VR (67ø)	$519.95	$539.95
80-200/2.8 D with Collar (77ø)	$1,069.95	$1,099.95
80-400/4.5-5.6 D VR (77ø)	$1,499.95	$1,649.95
200-400/4 G AF-S ED-IF VR (52ø)	CALL	CALL
TC-14E II (1.4x) Teleconverter	CALL	CALL
TC-17E II (1.7x) Teleconverter	CALL	CALL
TC-20E II (2x) Teleconverter	CALL	CALL

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)

IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

24-70mm f/2.8 G AF-S ED-IF Zoom Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) and DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

18-200/3.5-5.6 DX G VR II AF-S ED-IF Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equiv. 27-300mm
- **VR II** Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

70-200/2.8 G AF-S ED-IF VR II Telephoto-Zoom Lens

- **VR II** Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Close Focusing to 4.6'
- 77mm filter diameter
- Weight 3.2 lbs

SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Secs
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

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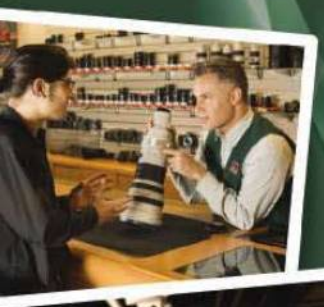

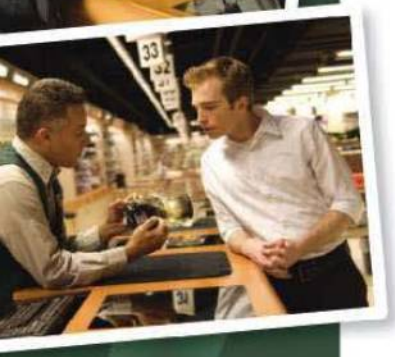

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TAMRON AF LENSES

Six-Year Warranty | **Manual Focus Lenses In Stock – Call for Prices**

Di – for both digital & film SLR cameras • **Di-II** – for Digital SLRs Only

C = Canon N = Nikon P = Pentax SM = Sony/Minolta ** Price After Rebate (Rebates Expire 8-31-10)

		SKU #	Available for	Rebate	Price
Di-II	60/2.0 LD IF Macro (55ø)	#TA602DI*	C, N, SM	$50	$474.00**
Di	90/2.8 Macro (55ø)	#TA9028M*	C, N, P, SM	$50	$449.00**
Di	180/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SM	$50	$689.00**
Di-II	10-24/3.5-4.5 (77ø)	#TA102435*	C, N, P, SM	$50	$449.00**
Di-II	17-50/2.8 XR LD IF Aspherical (67ø)	#TA175028*	C, N, P, SM	$45	$454.00**
Di-II	17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	$70	$579.00**
Di-II	18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SM	$60	$239.00**
Di-II	18-250/3.5-6.3 (62ø)	#TA1825035*	C, N	—	$329.95
Di-II	18-270/3.5-6.3 VC	#TA1827035*	C, N	$80	$549.00**
Di	28-75/2.8 XR (67ø)	#TA287528*	C, N, P, SM	—	$499.00
	28-80/3.5-5.6 (58ø)	#TA288035*	C, N, P, SM	—	$89.00
Di	28-200/3.8-5.6 Asp XR IF Macro (62ø)	#TA2820038*	C, N, P, SM	$50	$249.00**
Di	28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, N, P, SM	$50	$369.00**
Di	28-300/3.5-6.3 XR VC (62ø)	#TA2830035*	C, N	—	$629.00
Di-II	55-200/4-5.6 LD Macro (52ø)	#TA552004*	C, N, SM	—	$199.00
Di	70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SM	—	$769.00
	75-300/4.0-5.6 LD (62ø)	#TA753004*	C, N, P, SM	—	$164.00
Di	200-500/5-6.3 LD IF (86ø)	#TA2005005*	C, N, SM	$30	$919.00**

Tokina AF LENSES

DX – for Digital SLRs Only (** Also Available for Sony Alpha DSLR)

		Canon EOS	Nikon AF	Price
DX	35/2.8 Pro Macro (55ø)	#TO3528PDXC	#TO3528PDXN	$299.00
DX	10-17/3.5-4.5 ATX Fisheye	#TO101735CAF	#TO101735NAF	$579.95
DX	11-16/2.8 Pro (77ø) **	#TO111628PDXC	#TO111628PDXN	$599.95
DX	12-24/4.0 Pro II (77ø)	#TO12244DXC	#TO12244DXN	$499.95
DX	16-50/2.8 Pro (77ø)	#TO165028DXCA	#TO165028DXNA	$549.00
DX	16.5-135/3.5-5.6 (67ø)	#TO16.513535C	#TO16.513535N	$449.00

FLASHES

Metz

28 AF-3 TTL Digital Shoe Mount Flash	$108.00
28 CS-2 Digital Slave Shoe Mount Flash	$126.00
54 MZ-4 TTL Standard Shoe Mount Flash	$351.00
58 AF-1 TTL for Canon Digital Shoe Mount Flash	$405.00
58 AF-1 TTL for Nikon Digital Shoe Mount Flash	$405.00
45 CL-4 TTL Digital Handle Mount Flash Kit**	$680.00
76 MZ-5 TTL Digital Handle Mount Flash**	$1,026.00

** with battery and charger

QUANTUM

Q-flash TRIO	$875.00	Q-flash T5D-R	$673.00
Q-flash T5D-Rwith Turbo Battery			$1,081.95
Q-flash T5D-Rwith Turbo 2x2 Battery			$1,242.95

Batteries

Battery 1 Compact			$124.95
Battery 1	$214.95	Battery 2	$258.95
Turbo Battery	$408.00	Turbo Compact	$423.00
Turbo SC Compact with Charger			$444.00

SUNPAK

RD-2000 Shoe Mount Flash	$68.95
PZ-4000 AF TTL Shoe Mount Flash	$109.95
PF-30x TTL Shoe Mount Flash for Nikon, Canon	$69.95
PZ-40x II AF TTL Shoe Mount for Canon or Nikon	$148.95
PZ-42x II AF TTL Shoe Mount for Canon or Nikon	$149.99
622 Super Pro TTL Handle Mount Flash	$196.95
622 Super Pro TTL Handle Mount w/Zoom Head	$245.45

Vivitar

285HV Professional Auto	$89.95
Pearstone SB-4 AC Adapter f/285HV #PESB4	$19.95

SIGMA AF LENSES & FLASHES

Perfecting The Way Photographers Work
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DC – for Digital SLRs Only • **DG** – Optimized for Digital SLRs

H – HSM Model with Canon, Nikon, Sigma
R – Rear Slip-in Gelatin Filter Slot

		Canon	Nikon	Olympus	Pentax	Sigma	Sony/Minolta	Price
DC	4.5mm f/2.8 EX Circular Fisheye HSM R	#SI4528EXDCC	#SI4528EXDCN	—	#SI4528EXDCP	#SI4528EXDCSI	#SI4528EXDSO	$999.00
DG	8/3.5 EX Circular Fish-Eye R	#SI835CA	#SI835NA	—	—	#SI835SI	—	$899.00
DC	10mm f/2.8 EX Fisheye HSM R	#SI1028EXDCC	#SI1028EXDCN	—	#SI1028EXDCP	#SI1028EXDCSI	#SI1028EXDCSO	$649.00
DG	15/2.8 EX Diagonal Fish-Eye R	#SI1528DGCAF	#SI1528DGNAF	—	#SI1528DGPAF	#SI1528DGSA	#SI1528DGMAF	$609.00
DG	20/1.8 EX DF RF Aspherical (82ø)	#SI2018CAF	#SI2018NAF	—	#SI2018PAF	#SI2018SA	#SI2018MAF	$519.00
DG	24/1.8 EX DF Aspherical Macro (77ø)	#SI2418MCAF	#SI2418MNAF	#SI2418MOAF	#SI2418MPAF	#SI2418MSA	#SI2418MMAF	$449.00
DG	28/1.8 EX DF Aspherical Macro (77ø)	#SI2818MCAF	#SI2818MNAF	—	#SI2818MPAF	#SI2818MSA	#SI2818MMAF	$349.00
DC	30mm f/1.4 EX HSM (62ø)	#SI3014DCCAF	#SI3014DCNAF	#SI3014DCOAF	#SI3014DCPAF	#SI3014DCSA	#SI3014DCMAF	$439.00
DG	50mm f/1.4 EX (77ø) H	#SI5014C	#SI5014N	#SI5014OL	#SI5014PE	#SI5014SI	#SI5014SOM	$499.00
DG	50/2.8 EX Macro (55ø)	#SI5028MDGCAF	#SI5028MDGNAF	—	#SI5028MDGPAF	#SI5028MDGSA	#SI5028MDGMAF	$299.00
DG	70/2.8 EX Macro (62ø)	#SI7028MDGCA	#SI7028MDGNA	—	#SI7028MDGPA	#SI7028MDGSA	#SI7028MDGSAQ	$499.00
DG	105/2.8 EX Macro (58ø)	#SI10528MDGCA	#SI10528MDGNA	#SI10528MDGOA	—	#SI10528MDGSA	#SI10528MDGMA	$479.00
DG	150/2.8 EX APO Macro HSM (72ø)	#SI15028AMDGC	#SI15028AMDGN	#SI15028AMDGO	—	#SI15028AMDGS	—	$729.00
DG	300/2.8 APO EX HSM	#SI30028DGCAF	#SI30028DGNAF	—	#SI30028DGPAF	#SI30028DGSA	#SI30028DGMAF	$2,999.00
DC	10-20/4-5.6 EX HSM (77ø)	#SI102045DCAF	#SI102045DNAF	#SI102045DOLP	#SI102045DPAF	#SI102045DSA	#SI102045DMAF	$479.00
DC	10-20/3.5 EX HSM (82ø)	#SI102035C	#SI102035SN	—	#SI102035P	#SI102035SG	#SI102035S	$649.00
DG	12-24/4.5-5.6 EX RH	#SI122445CAF	#SI122445NAF	—	#SI122445PAF	#SI122445SA	#SI122445MAF	$859.00
DC	17-70/2.8-4.5 Macro (72ø)	#SI177028DCCA	#SI177028DCN	—	#SI177028DCPA	#SI177028DCSA	#SI177028DCMA	$369.00
DC	17-70/2.8-4.0 OS Macro HSM (72ø)	#SI177028DCC	#SI177028DCNQ	—	#SI177028DCP	#SI177028DCSI	#SI177028DCSM	$449.00
DC	18-50/2.8-4.5 OS (67ø)	#SI185028DOC	#SI185028DON	—	#SI185028DOP	#SI185028DOSG	#SI185028DOS	$199.00
DC	18-50/2.8 EX Macro (72ø)	#SI185028MCAF	#SI185028DCHN	#SI185028MOAF	#SI185028MPAF	#SI185028MSAF	#SI185028MSAQ	$419.00
DC	18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) H	#SI18125350SC	#SI18125350SN	—	#SI18125350SP	#SI18125350SI	#SI18125350SS	$339.00
DC	18-200/3.5-6.3 IF Aspherical (62ø)	#SI1820035CAF	#SI182003563N	—	#SI1820035PAF	#SI1820035SA	#SI1820035MAF	$249.00
DC	18-200/3.5-6.3 OS (Optical Stabilizer) (72ø)	#SI1820035C	#SI1820035N	—	—	#SI1820035S	—	$369.00
DC	18-250/3.5-6.3 OS HSM (72ø)	#SI1825035C	#SI1825035N	—	#SI1825035CP	#SI1825035S	#SI1825035CSN	$479.00
DG	24-70/2.8 EX Aspherical (82ø)	#SI247028DGCA	#SI247028DGNA	—	#SI247028DGPA	#SI247028DGSS	#SI247028DGMA	$569.00
DG	24-70/2.8 EX IF HSM (82ø)	#SI247028C	#SI247028NF	—	#SI247028PS	#SI247028S	#SI247028SM	$899.00
DG	28-70/2.8 EX (67ø)	#SI287028DGCA	—	—	#SI287028DGPA	—	—	$349.00
DC	50-150/2.8 EX HSM II (67ø)	#SI5015028EXC	#SI5015028EXN	—	#SI5015028PAF	#SI5015028EXS	#SI5015028MAF	$749.00
DC	50-200/4-5.6 OS HSM (55ø)	#SI5020045DOC	#SI5020045DON	—	#SI5020045DOP	#SI5020045DSG	#SI5020045DOS	$159.00
DG	50-500/4.5-6.3 APO OS HSM (95ø)	#SI505004563C	#SI505004563N	—	#SI505004563P	#SI505004563SA	#SI505004563SM	$1,599.00
DG	70-200/2.8 EX Macro II HSM (77ø)	#SI7020028C	#SI7020028N	—	#SI7020028PSA	#SI7020028S	#SI7020028SO	$799.00
DG	70-300/4-5.6 DL Macro Super II (58ø)	#SI703004SCAF	#SI70300456N	—	#SI703004PAF	#SI703004SA	#SI703004MAF	$159.00
DG	70-300/4-5.6 APO Macro Super II (58ø)	#SI703004DGCA	#SI70300456AN	—	#SI703004DGPA	#SI703004DGSA	#SI703004DGMA	$209.00
DG	120-300/2.8 EX APO IF HSM (105ø)	#SI120300DGCA	#SI120300DGNA	—	—	#SI120300DGSA	—	$2,999.00
DG	120-400/4.5-5.6 APO OS HSM (77ø Rear)	#SI120400C	#SI120400N	—	#SI120400PAF	#SI120400S	#SI120400MAF	$899.00
DG	150-500/5-6.3 APO OS HSM	#SI150500C	#SI150500N	—	#SI150500P	#SI150500S	#SI150500M	$999.00
DG	300-800/5.6 APO EX HSM	#SI300800DGCA	#SI300800DGNA	#SI300800DGOA	—	#SI300800DGSA	—	$8,699.00
DG	1.4x EX APO Tele-Converter	#SI1.4XDGCAF	#SI1.4XDGNAF	—	#SI1.4XDGPAF	#SI1.4XDGSA	#SI1.4XDGMAF	$249.00
DG	2x EX APO Tele-Converter	#SI2XDGCAF	#SI2XDGNAF	—	#SI2XDGPAF	#SI2XDGSA	#SI2XDGMAF	$299.00
DG	EF-530 ST Flash	#SIEF530STC	#SIEF530STN	—	#SIEF530STP	#SIEF530STS	#SIEF530STSM	$149.00
DG	EF-530 Super Flash	#SIEF530C	#SIEF530N	—	#SIEF530P	#SIEF530S	#SIEF530SM	$219.00
DG	EM-140 TTL Ringlight	#SIEM140DGC	#SIEM140DGN	—	#SIEM140DGP	#SIEM140DGS	#SIEM140DGM	$379.00

SIGMA
18-200mm f/3.5-6.3 DC OS Digital Lens

- *Designed exclusively for Digital SLRs*
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

SIGMA
18-50mm f/2.8 EX Macro DC Digital Lens

- *Designed exclusively for Digital SLRs*
- Minimum focus 7.9"
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

TAMRON
60mm f/2.0 LD IF Macro Di-II Digital Lens

- *Designed exclusively for Digital SLRs*
- Minimum Focus 9.1'
- 55mm filter diameter
- Weight 14.1 oz

Tokina
11-16mm f/2.8 Pro DX AT-X Fisheye Digital Lens

- *Designed exclusively for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

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BAGS & CASES

DPS 3N1 Sling/Backpacks

3N1 bags provides fast equipment access and ultimate freedom allowing 3 carrying options in one while morphing from sling to backpack and back again fast and easy.

	10 Small	20 Med.	30 Large
SKU #	#KA31SBS	#KA31SBM	#KA31SBL
Color	Black	Black	Black
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	2	4	6
HOLDS Accessories	Yes	Yes	Yes
Price	**$89.98**	**$99.90**	**$129.90**

lowepro Fastpack Backpacks

Protects your equipment and provides storage for accessories. Side-entry compartments let you quickly access gear and accessories, even while you're on the move.

	200	250	350
SKU #	#LOFP200*	#LOFP250*	#LOFP350*
Color	Black, Blue, Red		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	3	4	4
HOLDS Laptop	No	15.4"	17.4"
Price	**$74.95**	**$89.95**	**$112.95**

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

	Speed Pack 75	Speed Pack 85
SKU #	#TA3375*	#TA3385*
Color	Black, Rust	
HOLDS SLRs	1	1
HOLDS Lens/Flash	3	4
HOLDS Laptop	No	17"
Price	**$99.99**	**$129.99**

TRIPODS

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can belocked at a wide range of angles making it the perfect wilderness field tripod. Requires Head.

	GT2531EX	GT2541EX
SKU #	#GIGT2531EX	#GIGT2541EX
Load Capacity	26.4 lbs	26.5 lbs
Max. Height	66.9"	64.6"
Folded Length	25.2"	21.3"
Weight	4.1 lbs	4.1 lbs
Price	**$674.90**	**$724.90**

Manfrotto 190X Series

Improved castings for reduced weight without compromising strength and stability. XB feature slow angle adapter, XProB features vertical/horizontal quick flip center column. Requires Head.

	190XDB	190XB	190XPROB
SKU #	#MA190XDB	#MA190XB	#MA190XPROB
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	**$104.90**	**$139.90**	**$149.90**

Manfrotto 055X Series

Similar in design and features to the 190X series but with increased operating height & max load capacity. 055XB features low angle adapter, 055XproB features vertical/horizontal quick flip center column. Requires Head.

	055XDB	055XB	055XPROB
SKU #	#MA055XDB	#MA055XB	#MA055XPROB
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	**$149.90**	**$174.90**	**$179.90**

FILTERS

SINGH-RAY Filters in stock

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	52mm	58mm	67mm	72mm	77mm
UV, Skylight (1B)	$13.35	$14.85	$22.35	$34.35	$38.85
UV, Skylight (1B) HMC	$19.35	$22.35	$32.85	$40.35	$49.35
UV, Skylight (1B) Super HMC	$26.85	$35.85	$41.85	$52.35	$56.85
Circular Polarizer	$35.89	$40.35	$58.35	$70.35	$82.35
Circular Polarizer HMC	$70.35	$76.35	$92.85	$130.35	$169.35
Circular Polarizer Ultra Thin Super HMC	$74.85	$83.85	$101.85	$149.85	$187.35
"Moose" Warm Circular Polarizer	$50.85	$59.85	$86.85	$107.85	$128.85
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	$17.85	$20.85	$32.35	$40.35	$49.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	$17.85	$20.85	$32.85	$40.39	$49.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	$23.89	$26.85	$38.85	$46.35	$56.85
Close Up Set	$40.35	$49.35	$68.85	$88.35	$97.35
Intensifier – Blue, Green Field, Enhancement (Red)	$38.35	$49.35	$62.85	$70.35	$83.85
Neutral Density 2x, 4x, 8x	$17.85	$20.85	$32.85	$40.35	$49.35
Neutral Density 2x, 4x, 8x HMC	$23.85	$26.85	$38.85	$46.35	$56.85
Star 6, Star 8	$23.85	$26.85	$40.35	$46.35	$53.85

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	55mm	58mm	67mm	72mm	77mm
Skylight (1B), UV	$39.99	$41.99	$62.99	$77.99	$89.99
Skylight (1B), UV SH-PMC	$72.99	$78.99	$103.99	$131.99	$157.99
Circular Polarizer	$109.99	$116.99	$145.99	$173.99	$187.99
Circular Polarizer SH-PMC	$155.99	$165.99	$206.99	$233.99	$261.99
#5, #8, #11, #13, #15, #22, 81A, 81B, 81C	$49.99	$51.99	$78.99	$96.99	$108.99
Digital Filter	$176.99	$180.99	$222.99	$261.99	$301.99

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	55mm	58mm	67mm	72mm	77mm
UV	$21.00	$23.00	$33.50	$42.00	$47.50
UV Multi-Coated	$38.50	$38.50	$52.00	$64.50	$88.00
Circular Polarizer	$63.00	$65.00	$81.50	$93.50	$105.00
Circular Polarizer Multi-Coated	$90.00	$93.50	$117.00	$134.50	$160.50
81A, B, KR3, 6, 12, 15	$26.50	$26.50	$36.00	$42.00	$49.00
KB1.5, 3, 6, 12, 15, 20	$28.50	$28.50	$35.00	$40.50	$47.50
#021, 023, 041, 060, 061, 090	$24.50	$24.50	$36.00	$42.00	$49.00
Graduated (N.D. & Colors)	$46.50	$47.50	$58.50	$68.00	$82.50
ND .9, 1.8, 3.0, 4.0, 6.0	$42.00	$42.00	$67.50	$84.00	$94.50
Close-Up Lenses 0.25 – 5.0	$24.50	$24.50	$36.00	$42.00	$49.00

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	52mm	58mm	62mm	72mm	77mm
812 Warming	$64.95	$74.95	$99.95	$109.95	$129.95
Grad ND 0.6	$74.95	$84.95	$109.95	$119.95	$139.95
Circular Polarizer	$109.95	$129.95	$159.95	$199.95	$219.95
Ultra Clear	$49.95	$59.95	$69.95	$74.95	$79.95
Haze 86	$54.95	$64.95	$74.95	$84.95	$99.95
ND 1.2	$64.95	$74.95	$99.95	$109.95	$129.95
ND 0.6	$64.95	$74.95	$99.95	$109.95	$129.95
Soft FX3	$74.95	$84.95	$109.95	$119.95	$139.95
Star 4 pt 2	$64.95	$74.95	$99.95	$109.95	$129.95

FILM – B&W AND COLOR

COLOR PRINT FILM

	Kodak Gold GA 100	Kodak Gold GB 200	Kodak Gold Max GC 400	IMP Imported from Europe	FUJIFILM Superia CA 200	FUJIFILM Superia CH 400	FUJIFILM Press CZ 800
135-24	2.19	2.49	1.99		1.99	1.99	—
135-36	2.79	2.99	2.99		1.99	1.99	2.99
	Kodak Portra 160NC	Kodak Portra 160VC	Kodak Portra 400NC	Kodak Portra 400VC	Kodak Ektar 800	Kodak Ektar 100	USA Manufactured in USA for Domestic Distribution
135-36	5.49	5.79	5.99	5.99	9.50	4.35	
120 Roll	3.69	3.99	4.30	4.30	5.99	3.69	
220 PP (5)	48.70	—	39.95	49.95	—	—	
					FUJIFILM Pro 160C	FUJIFILM Pro 160S	FUJIFILM Pro 400H
135-36					5.75	5.19	6.89
120 Roll					3.79	3.49	5.09
220 PP (5)					—	7.95	10.69

PROCESSING MAILERS

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36 Exposures (35mm) 5.39

A&I Processing

	35mm	120	220
Slide E6	9.49	9.49	18.95
Print C41	13.49	15.49	30.95
B&W	16.75	16.75	—

COLOR SLIDE FILM

	Kodak Ektachrome Professional E Series 100 VS	Kodak Ektachrome Professional E Series 100 G	Kodak Ektachrome Professional E Series 200	Fujichrome Sensia RA 100	FUJIFILM Velvia RVP Pro 50	FUJIFILM Velvia RVP 100	FUJIFILM Astia RAP100F
135-36	6.99	7.50	9.95	4.79	8.95	8.09	7.55
120 Roll	5.25	5.59	—	—	6.54	5.95	5.49
220 PP (5)	54.95	—	—	—	—	11.89	10.99

	FUJIFILM Fujichrome Professional Provia RDP100F	FUJIFILM Fujichrome Professional Provia RXP III 400X	FUJIFILM Tungsten RTP T64
135-36	6.69	12.89	11.59
120 Roll	5.49	8.99	6.24
220 PP (5)	10.99	—	—

BLACK & WHITE PRINT FILM

	Kodak Plus-X 125	Kodak Tri-X 400	Kodak TMX 100	Kodak TMY 400	Kodak TMZ 3200	Kodak BW 400 CN	ILFORD Pan F+ 50	ILFORD FP4+ 125	ILFORD HP5+ 400
135-36	4.25	3.45	3.99	3.75	7.95	4.29	5.69	5.09	3.99
120 Roll	4.99	3.75	3.95	3.59	—	—	4.21	3.97	3.58

	ILFORD Delta Pro 100	ILFORD Delta Pro 400	ILFORD Delta Pro 3200	ILFORD XP-2 Super 400	ILFORD Infrared SFX 200	FUJIFILM Acros 100	FUJIFILM Neopan 400	FUJIFILM Neopan 1600	AGFA SLIDE Scala 200
135-36	5.31	5.52	7.07	5.64	6.95	5.50	5.09	6.09	7.99
120 Roll	3.90	4.12	4.88	4.11	6.95	3.54	—	—	—

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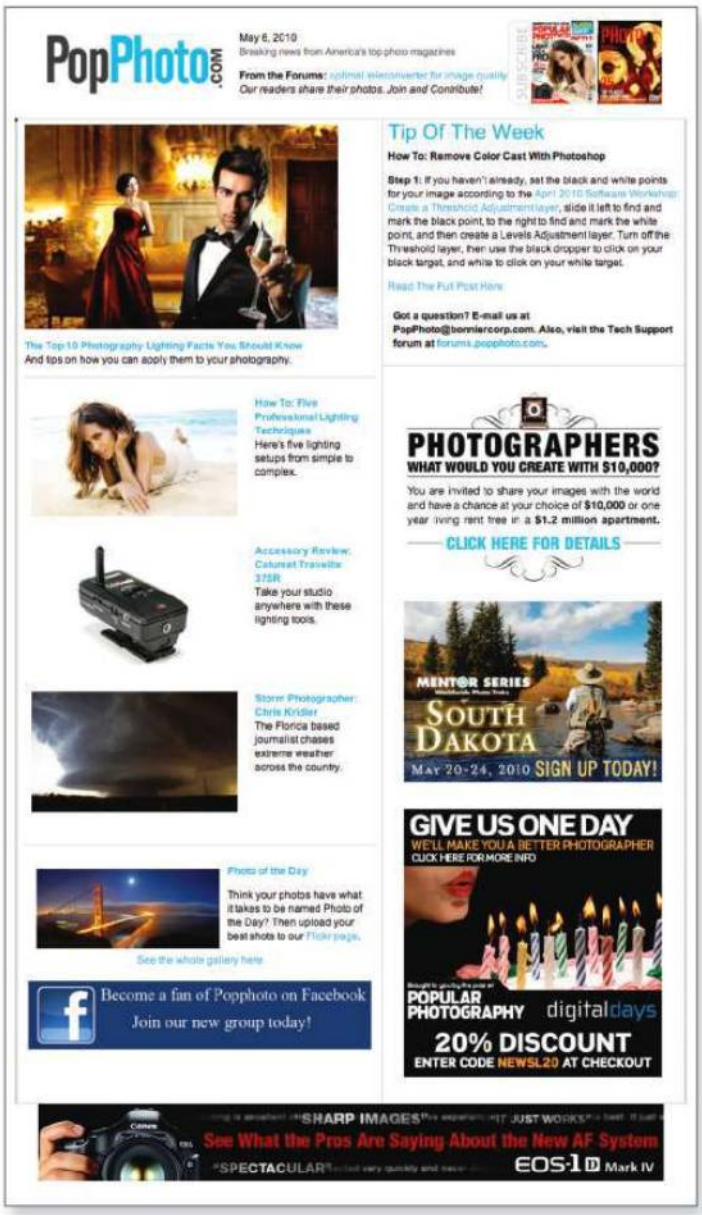
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Halfway into our ambitious trek through the rain forest I had to remind myself that "Nothing good comes easy." These days it seems that every business trip to Brazil includes a sweltering hike through overgrown jungles, around cascading waterfalls and down steep rock cliffs. But our gem broker insisted it was worth the trouble. To tell you the truth, for the dazzling emeralds he delivered, I'd gladly go back to stomping through jaguar country.

Now our good fortune is your great reward. Don't miss this rare opportunity to own an impressive 50 carat strand of genuine South American emeralds for under $200. And for a limited time, we'll sweeten every necklace order with **a $100 Stauer Gift Coupon!**

Faced with this embarrassment of riches, our designer transformed this spectacular cache of large stones (each is over 8 carats average weight) into a stunning 50 ctw necklace of faceted emeralds set into .925 sterling silver. Each emerald is surrounded by delicate sterling silver rope work and filigree in the Bali-style. The 18" necklace dangles from a sterling silver chain that fastens with a secure double-sided shepherd's hook clasp.

What is the source of our emerald's timeless appeal?

The enchanting color of the Stauer ***Carnaval*** **Faceted Emerald Necklace** comes from nature's chemistry. Our polished and faceted, well-formed natural emeralds are immediately recognized as something special. Indeed, when we evaluated these emeralds, color was the most important quality factor. Today, scientists tell us that the human eye is more sensitive to the color green than to any other. Perhaps that is why green is so soothing to the eye, and why the color green complements every other color in your wardrobe.

Emeralds are, by weight, the most valuable gemstone in the world

Now you can wear genuine emeralds and feel great about knowing that you were able to treat yourself to precious gems without paying a precious price. A 100+ carat emerald necklace found on Rodeo Drive or 5th Avenue could cost well over $250,000...but not from Stauer. Wear and admire the exquisite Stauer ***Carnaval*** **Faceted Emerald Necklace** for 30 days.

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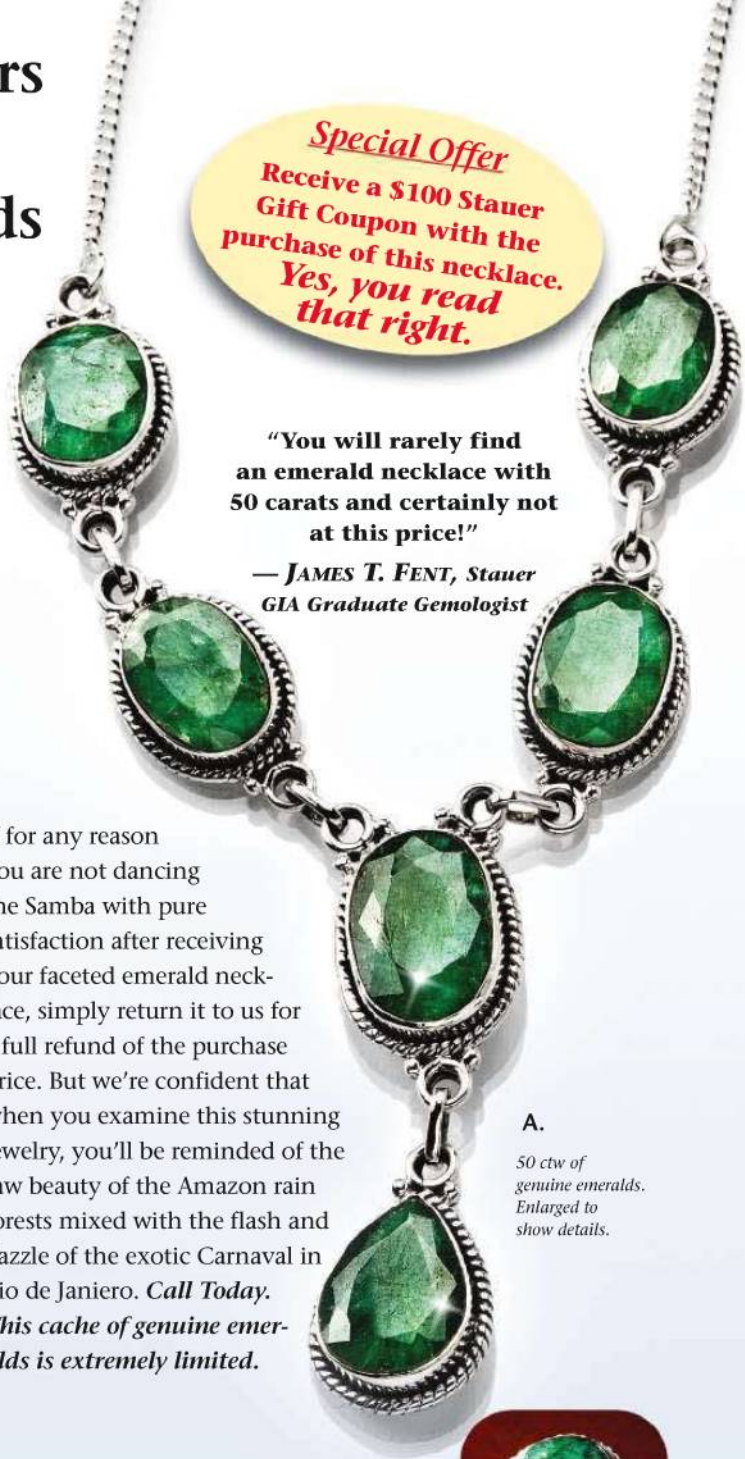

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B.

C.

D.

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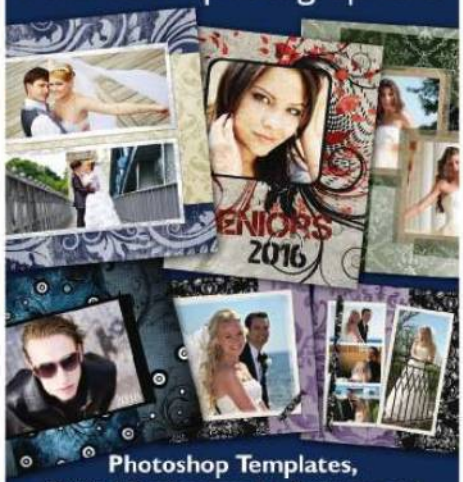

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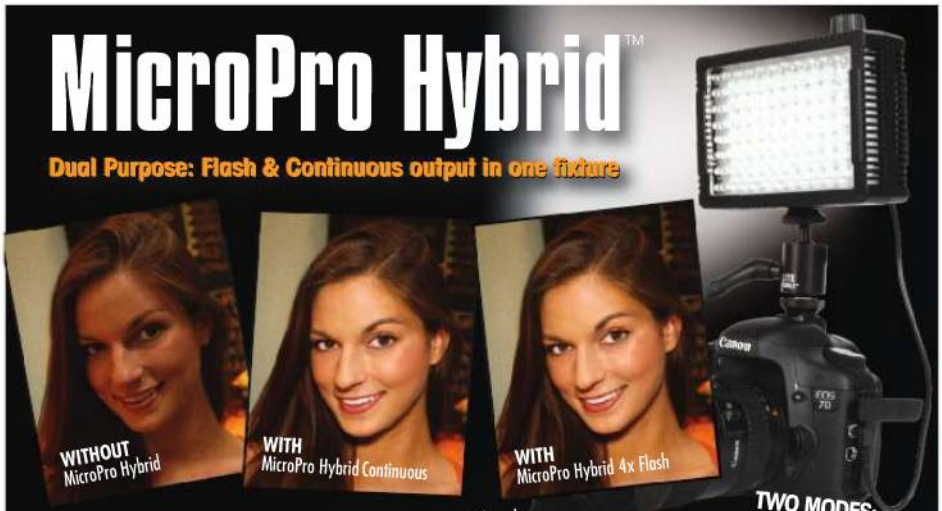

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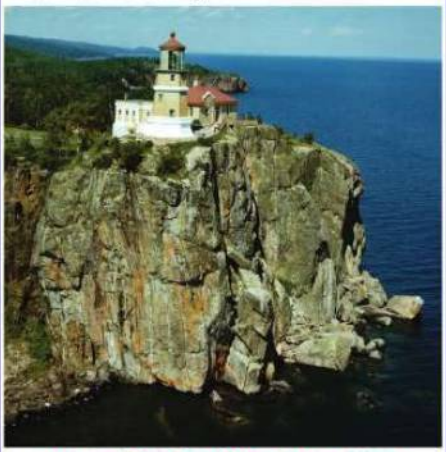

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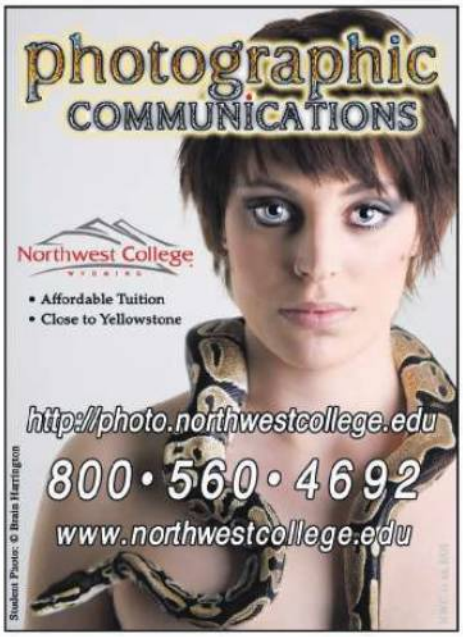

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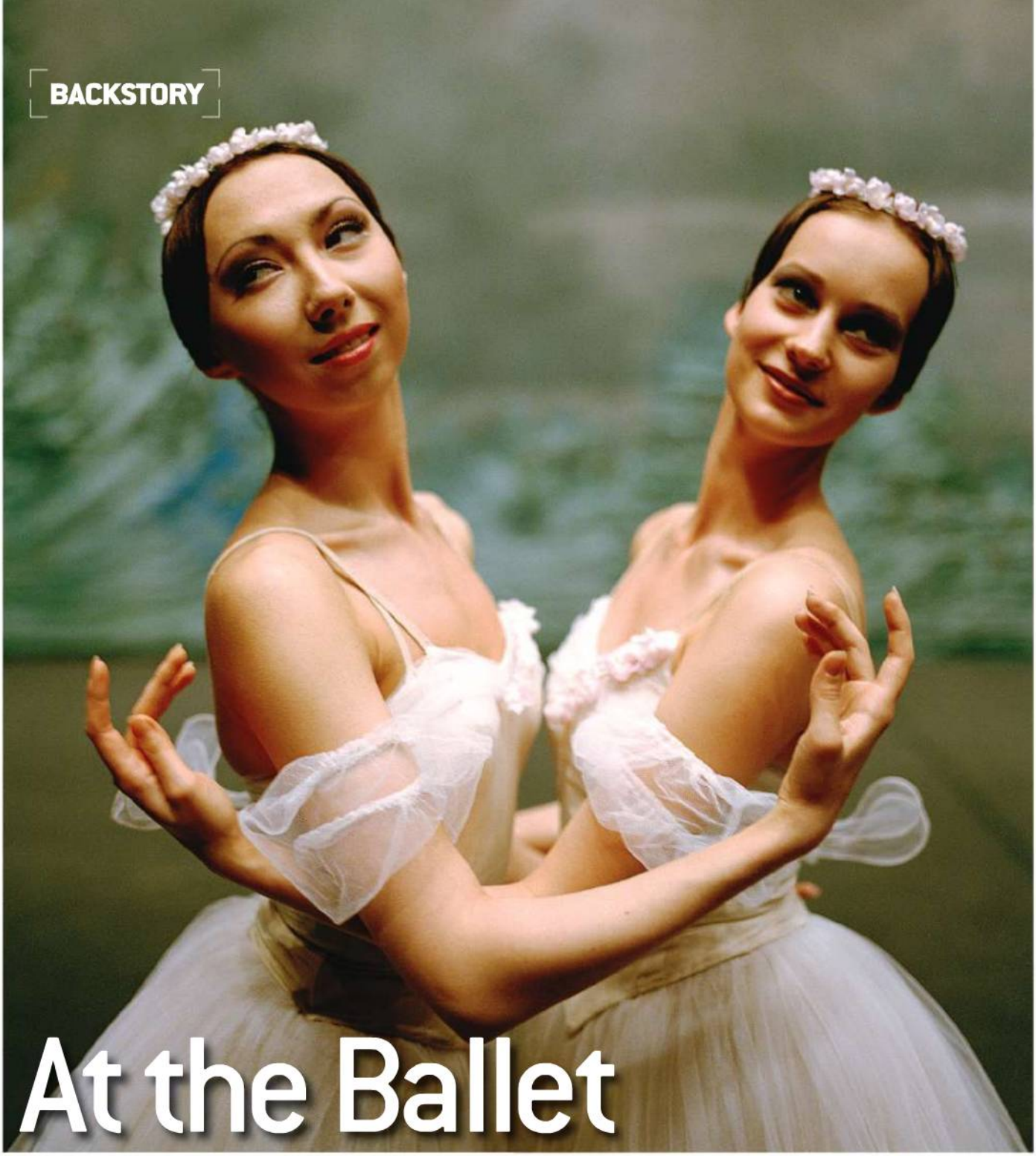

At the Ballet

Cedric Angeles goes backstage

I WAS SHOOTING a story on Moscow for *Condé Nast Traveller U.K.* Part of it was on the Bolshoi Ballet. Through my contact at the theater I was able to photograph the ballerinas as they prepared for a performance. They gave me free rein to photograph anything I wanted. I photographed one of the principal dancers applying makeup and the dancers stretching and doing movements on the stage before the curtain went up. I asked these two to pose in front of the stage backdrop, a beautiful landscape painting.

I just walked around the stage with my Pentax 67 II, using the available light—I shot the whole thing at 1/15 sec, with the 75mm f/2.8 lens wide open. This is one of my favorite settings because if you hold the camera still enough, you get a sense of movement.

I photographed for about 30–45 minutes, until my contact yelled at me that the show was about to start. I watched the ballet from the sidelines, and seeing them go from absolute grace onstage to exhaustion as they exited—it was an incredible experience.

—As told to Lori Fredrickson

See more from this globe-trotting photographer at www.cedricangeles.com.

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